

Guitar/Vocal

Authentic
GUITAR-TAB
Edition
Includes Complete Solos

MEGADETH

RUST IN PEACE



MEGADETH

R U S T I N P E A C E



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Key To Notation Symbols

Guitar

Row 1:

- Half step bends
- Whole step bends
- Extended bends
- Bend and release
- Pre-bend and release

Row 2:

- Hammer-on
- Pull-off
- Picked slide
- Legato slide
- Quarter step bend (microtone)

Row 3:

- Vibrato
- Vibrato with bar
- Rake or Sweep
- Vibrato bar
- Palm muting

Row 4:

- Percussive tone with no pitch
- Accented notes
- Right hand tapping
- Artificial harmonic (with pick)
- Harmonics

Row 5:

- Ghost note
- Tremolo picking
- Pick slide
- Unison bend
- Chord shape arpeggiation

Row 6:

- Dips and Dives
- Melodic bending with bar
- Bent harmonics
- Flutter with bar: Bar is "plucked" downward and released suddenly to produce fluttering effect
- When dips are used melodically, they are reflected in the traditional notation

HOLY WARS...THE PUNISHMENT DUE

By
DAVE MUSTAINE

Moderately fast ♩ = 168

No Chord

E5

N.C.

Intro:

f

F#5

N.C.

P.M. --

A5 Bb5

P.M. ---4 P.M. ---4 P.M. ---4 P.M. ---4

N.C.

E5 Bb5

P.M. ---4 P.M. ---4 P.M. ---4 P.M. ---4

N.C.

B5 G5

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music, each marked 'P.M.' (Piano Moderato) and a dashed line indicating a 4-measure rest. The lower staff is a bass clef with a key signature of one sharp (F#). It contains two measures of music, each marked 'P.M.' and a dashed line indicating a 4-measure rest. The first measure of the lower staff contains a 5-measure rest, and the second measure contains a 10-measure rest. The score is for a piano and is in 4/4 time.

1. N.C.

B5

N.C.

865

N.C.

A5

B5

[illegible]

GS F#5

2
N.C.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a treble clef, a key signature of one sharp, and a common time signature. The melody is written in eighth and sixteenth notes, with a triplet of eighth notes in the first measure. The bottom staff is in bass clef, also in common time. It features a bass line with eighth and sixteenth notes, including a triplet of eighth notes in the first measure. The score includes various musical notations such as slurs, ties, and dynamic markings like 'P.M.' (Piano) and 'P.M.' (Piano) with a dash. The piece concludes with a double bar line and a final chord.

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains a melody with various note values and rests, including a 'P.M.' (Piano Moderato) marking. The lower staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various note values and rests, including a 'P.M.' (Piano Moderato) marking. The score is divided into two systems by a double bar line.

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef and contains a bass line with similar note values. Both staves have a 'P.M.' (Piano Moderato) marking. The score is divided into two systems by a double bar line. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#). The melody is written on a single staff, while the accompaniment is shown as a series of chords and single notes on a lower staff. The melody includes a repeat sign and a trill. The second system continues the melody and accompaniment, with the melody staff showing a trill and the accompaniment staff showing a series of notes and rests. The score is written in a traditional musical notation style.

Interlude:

Guitar 1 N.C. B5

Guitar 2

N.C. B5

N.C. B5

Rhy. Fill I (2nd time only)

N.C.

B5

N.C.

B5

F#5 G5 N.C. F5 N.C. F5 G5 N.C. G5 F#5 N.C. F#5 G5

N.C.

G N.C.

F# G N.C. F# N.C. F# G

1. N.C. G F# N.C. F# G

N.C.

G5 N.C.

Rhy. Fill I

Guitar 1

²N.C. G F N.C. F N.C. *Verses 1-4:* G N.C. F N.C.

1. Bro - ther will kill bro - ther, spill-ing
2.3.4. See additional lyrics

P.M. - - - 1 P.M. - - - 1 P.M. - - - 1 P.M. - - - 1

0 0 2 3 2 0 0 2 5 6 7 0 0 0 10 8 5 6 12 0 0 0 6 7 5 5 6

G A B^b N.C. A N.C. G A

blood a - cross the land. Kill-ing for re - li -

P.M. - - - 1 P.M. - - - 1 P.M. P.M.

7 0 0 0 7 6 5 6 7 0 0 0 2 0 3 4 5 6 0 3 5 0 3 5

B^b N.C. B^b A G N.C. 1.2.3. B^b5 A5 G5 N.C.

gion. Some-thing I don't un-der stand.

P.M. - - - 1 P.M. - - - - - 4 P.M. - - - - - 1

5 0 0 0 6 5 3 5 3 0 0 0 0 6 4 2 5 3 0 0 0 0 6 7 5 5 6

4. B^b N.C. E5

Ho - ly wars.

Guitar 1 Free-time Guitar Solo 1 (3/4)

Guitar 3 (Acoustic) (3/4)

3 0 0 0 0 6 5 3 5 6 7 6 7 7 6 5 5 4 3 5 3 9 12 12 10

(3/4) | (4/4) |

Bridge: Moderately ♩ = 122

C5 B5 N.C. B5 N.C. C5 B5 N.C. B5 N.C. B5 C5 D5

Up on my po - di - um, as your know - it - all schol - ar.

P.M. P.M. --- P.M. P.M. ---

C5 B5 N.C. B5 N.C. C5 B5 N.C. B5 N.C. B5 C5 D5

Down in my seat of judge - ment gav - els bang, up - hold the law.

P.M. P.M. --- P.M. P.M. ---

C5 B5 N.C. B5 N.C.

C5 B5 N.C. B5 N.C.

B5 C5 D5

Up on my soap-box, a lead-er out to change the world. Down in my

P.M. P.M. - - P.M. P.M. - -

10 9 0 9 0 0 10 9 0 9 0 0 10 12 10

C5 B5 N.C. B5 N.C.

C5 B5 N.C. B5 N.C.

B5 C5 D5

N.C.

C5

pul pit is the ho-li-er-than-thou - could-be mes sen-ger of God.

P.M. P.M. + P.M. P.M. - P.M. - * P.M.

10 9 0 9 0 0 10 9 0 9 0 0 10 12 10 0 0 (5) 7 9 0 0 10 0

*Overdubbed guitar plays note in parentheses.

N.C.

E5

Guitar 2

Let ring - Let ring -

P.M.

0 7 7 9 0 3 2 2 1 1 0

G F#

P.M.

7 7 9 0 0 10 0 0 7 7 9 0 3 2

2fr. 1fr.
F# F1fr. open
F E

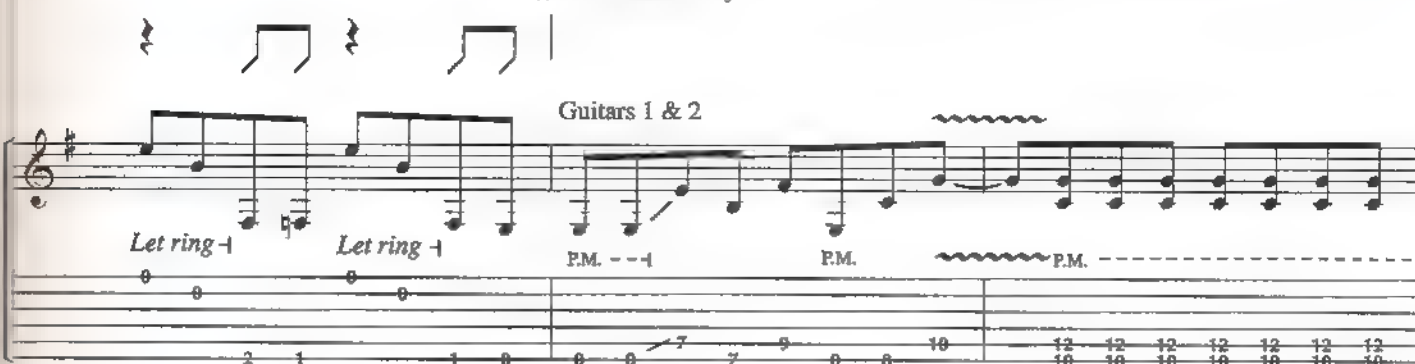
N.C. Half-time feel



5. Wage

the war on

6. See additional lyrics



N.C.

G5 F#5

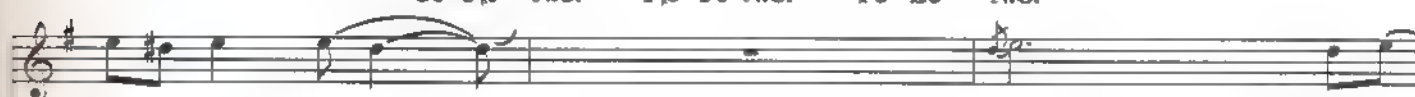
N.C.

F#5 F5

N.C.

F5 E5

N.C.



or - gan-ized

crime.

Sneak

at - tacks.



C5

N.C.

G5 F#5

N.C.

F#5 F5

N.C.

F5 E5



re - pel down the rocks...

be - hind the lines.



N.C.

C5



Some peo - ple risk to em - ploy me.



N.C.

G5 F#5 N.C. F#5 F5 N.C. F5 E5 N.C.

Some peo - ple live — to de - stroy me. Ooh, — eith - er — way they —

PM. Let ring 1 Let ring 1 PM. 1 PM.

To Coda ♪

C5

N.C.

G5 F#5 N.C. F#5 F5 N.C. F5 G7

— die. They die. —

PM. — — — — — 1 PM. Let ring 1 Let ring 1

Guitar Solo II

Guitar 2

B^bsus2

N.C.

Sweep picked

PM. Let ring — — — — — 1

G7 Bbsus2 N.C. G7 Bbsus2

8va

P.M. Let ring P.M.

8va loco N.C. G7 N.C.

Rake

Let ring P.M.

8va

Let ring Let ring

E5
Guitar 1

Guitar 4

Harm.
(15ma)

Harm.

D.S. X al Coda C

E5

3ft.

2ft.

2ft.

1ft.

1ft.

G

F#

F#

F

F

E5

Coda

C N.C.
Guitar 2

F#5 F5N.C.

F5

G7

Guitar Solo III
With Rhy. Fig.4

Bbsus2

N.C.

Guitar 1

P.M.

Let ring

G7 Bbsus2 N.C. G7 Bbsus2

5 5 7 6 8 6 8 6 7 8 10 7 10 10 12 19 17 15 17 15 15-18 15 18

Musical score for "The Bird Song" by J. S. Ziegl. The score is in G major (one sharp) and 2/4 time. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Below the staff, there are two rows of fingerings: the first row shows finger numbers (1-4) for the right hand, and the second row shows finger numbers (1-4) for the left hand. The piece is marked "P.M." (Piano Moderato) and includes a "Let ring" instruction. The score is divided into three measures by vertical bar lines.

8va

N.C.

Guitar 2

N.C. loco

(End Half-time feel)

E5

Rake

+1

22 18 17 18 15 18 15 18 19

20 15 15 17 17 18 18 17 (17) (17)

Guitar 1

Let ring

P.M.

Let ring

Let ring

Faster ♩ = 184

N.C.

Harm.

With Fill1(2nd time)

G5 N.C. F#5 G5 N.C. F#5 N.C. F#5 G5

F#5 G5

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#). The melody is written on a single staff, starting with a treble clef and a key signature of one sharp. The melody consists of a series of eighth notes, followed by a quarter note, and then a half note. The melody is marked with 'Harm.' and 'P.M.' (Piano Moderato). The second system shows the continuation of the melody, with a treble clef and a key signature of one sharp. The melody is marked with 'P.M.' and 'P.M. - 4'. The score is written in a style typical of early 20th-century sheet music.

**Strike E5 here on repeat*

FILE

Guitar 4

Feedback
(15ma)

Feedback

Feedback loco

Guitar 4

(15ma)

3

Feedback

Feedback

Feedback

N.C. G5 F#5 N.C. F#5 G5 E5 N.C. G N.C.

Harm. ---

P.M. 1 P.M. --1 Harm. --- P.M.

8 0 5 4 4 5 2 2 3 3 3 3 3 3 3 3 3 3 3 3 0

F| G N.C. F| N.C. F| G N.C. G F| N.C. F|5 G5

P.M. P.M. P.M. P.M.

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

Guitar Solo
ES N.C.

Guitar Solo
E5 N.C.

G5 N.C. F#5 G5 N.C. F#5 N.C. F#5 G5

Guitar 4

26 20 14 26 20 26 14 26 28 14 26 28 26 14

* Tap side of pick on strings over theoretical fret position shown in parentheses.

Rhythm Figure 5

Guitar 1

Guitar 1

The musical notation for Guitar 1 consists of two staves. The top staff uses a treble clef and key signature of one sharp (F#). It contains several measures of music featuring chords and single notes, some marked "P.M.". Below the first few measures are dashed lines indicating continuation or rests. The bottom staff shows fret numbers (0-5) aligned under specific notes in the upper staff.

N.C. G5 F#5 N.C. F#5 G5 E5 N.C.

8^{va}

T

3

6

3

T

26 28 14 26 28

17 15 12 17 12 17 15 12 17 15 12 17 15 12 15

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in a simple, folk-like style. The score is divided into two systems. The first system contains the first two lines of the melody and bass line. The second system contains the next two lines of the melody and bass line. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style. The score is divided into two systems. The first system contains the first two lines of the melody and bass line. The second system contains the next two lines of the melody and bass line.

loco

G N.C. F# G N.C. F# N.C. F# G

N.C. G F# N.C. F# G E5 N.C. G5 N.C.

With Rhythm Figure 5 (3 times)

Guitar 4

Guitar 1

F#5 G5 N.C. F#5 N.C. F#5 G5 N.C. G5 F#5 N.C. F#5 G5

E5 **N.C.** 8^{va} **G** **N.C.**

F# **G** **N.C.** **F#** **N.C.** **F#** **G** **N.C.** **G** **F#** **N.C.** **F#** **G**
 8^{va} 5^{va}

E5 **N.C.** **G5** **N.C.**

Guitar 1

First system: E5 N.C. G5 N.C.

Second system: P.M. P.M.

Third system: F#5 G5 N.C. F#5 F#5 G5 N.C. G5 F#5 N.C. F#5 G5

Fourth system: E5 N.C. G N.C.

Handwritten notes: 8va, 1, 1

F# G N.C. F# N.C. F# G N.C. G F# N.C. F# G
 +1 22 +1 22 +1 22 +1 22 +1 22 *Rake +1 22 3 1/2 22

* *Reverse rake*

Handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff uses a bass clef and contains a bass line with numbers 1, 2, 3, and 0, indicating fingerings or a specific rhythmic pattern. The lyrics "The Rose Tree" are written below the bottom staff. The score is divided into two systems by a double bar line. The first system contains the first two measures of the melody, and the second system contains the next two measures. The lyrics "The Rose Tree" are written below the bottom staff, aligned with the measures of the melody.

Verse 7:

N.C.

B5

Fill the cracks in with

Guitar 4

Example 1

Musical notation for Example 1, showing a treble and bass staff. The treble staff contains a whole note chord (F4, A4, C5) with a slur over it. The bass staff contains a whole note chord (F3, A3, C4) with a slur over it. A bar line is present after the first measure. The text "With bar" is written below the treble staff.

Guitar 1

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music, each marked 'P.M.' (Piano Moderato) and a tempo indicator of 1. The bottom staff is in bass clef and contains two measures of music, each marked 'P.M.' and a tempo indicator of 1. The music is written in a simple, melodic style with eighth and sixteenth notes.

N.C.

N.C.

ju - di - cial gran - ite. Be - cause I don't say — it,

Guitar 4

(0)

P.M. — 1 P.M. — 1 P.M. — 1 P.M. — 1 P.M. — 1 P.M. — 1

5 7 0 0 0 5 7 0 0 0 0 0 5 7 0 0 0 5 7 0 0 0 9 5 7 0 0 0 5 7 0 0 0 0 0

B5

N.C.

B5

don't mean I ain't think - ing it.

dim.

*Tremolo bar level.

P.M. — 1 P.M. — 1 P.M. — 1 P.M. — 1 P.M. — 1 P.M. — 1

5 7 0 0 0 5 7 0 0 0 9 5 7 0 0 0 5 7 0 0 0 0 0 5 7 0 0 0 5 7 0 0 0 9



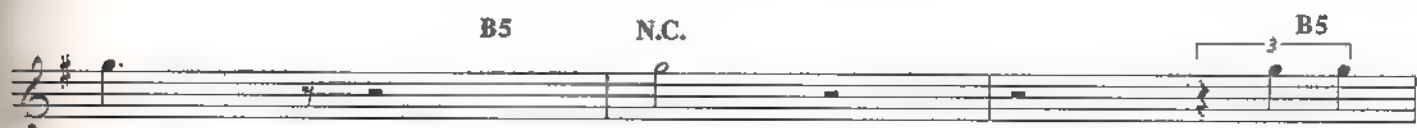
Next thing you know, they'll take my thoughts a-way.



I know what I said; now I must



scream of the o



ver - dose. And the



N.C. B5 N.C.

lack (of) mer cy kill - ings.

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

B5 N.C. B5

Mer - cy kill ings. Mer cy

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

N.C. B5

kill - ings. kill - ings.

Guitar 1

Guitar 2

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

G5 N.C.

kill - ings. kill - ings.

P.M. - - - - 4 P.M. - - - - 4 P.M. - - - - 4 P.M. - - - - 4 P.M.

P.M. - - - - 4 P.M. - - - - 4 P.M. - - - - 4 P.M. - - - - 4

F#5 G5 N.C. F#5 N.C. F#5 G5 N.C. G5 F#5 N.C.

Guitar 2

P.M. P.M. - - - - 4 P.M. - - - - 4 P.M. - - - - 4

Guitar 1

P.M. - - - - 4 P.M. - - - - 4 P.M. - - - - 4 P.M. - - - - 4

F# G N.C. F# N.C. F# G N.C. G F# N.C. G5 N.C.

The first system of music consists of two staves. The treble staff contains a series of chords: F# (two notes), G (one note), N.C. (natural chord), F# (two notes), N.C. (natural chord), F# (two notes), G (one note), N.C. (natural chord), G (one note), F# (two notes), N.C. (natural chord), and G5 (one note). The bass staff contains fingerings: 1-2, 2-3, 0, 1-2, 0, 0, 1-2, 2-3, 0, 0, 2, 0, 0, 0, 5, 0.

F#5 G5 N.C. F#5 N.C. F#5 G5 N.C. G5 F#5 N.C. E5

The second system of music consists of two staves. The treble staff contains a series of chords: F#5 G5 (three notes), N.C. (natural chord), F#5 N.C. (natural chord), F#5 G5 (three notes), N.C. (natural chord), G5 F#5 (three notes), N.C. (natural chord), and E5 (one note). The bass staff contains fingerings: 5-7, 0, 0, 0, 5-7, 0, 0, 0, 0, 0, 5-7, 0, 0, 0, 5-7, 0, 0, 0, 9, 7.

Next thing you know. they'll take my thoughts — a — way. —

Additional Lyrics

- Verse 2:** Fools like me, who cross the sea
And come to foreign lands...
Ask the sheep, for their beliefs.
Do you kill on God's command?
- Verse 3:** A country that's divided
Surely will not stand.
My past erased, no more disgrace,
No foolish naive stand.
- Verse 4:** The end is near, it's crystal clear.
Part of the master plan.
Don't look now to Israel.
It might be your homelands.
- Verse 5:** They killed my wife and my baby,
With hopes to enslave me.
First mistake... last mistake
Paid by the alliance to slay all the giants
Next mistake...no more mistakes.

HANGAR 18

By
DAVE MUSTAINE

Uptempo Rock ♩ = 158

$$D_m$$

Guitars 1 & 2

Bb

Guitars 1 & 2

f

TAB

The image shows a musical score for the song "The Rose Tree". The score is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is written in the bass clef. The song is in the key of B-flat major, and the tempo is marked "Moderato". The score is divided into two systems. The first system contains the first 16 measures, and the second system contains the next 16 measures. The melody is a simple, catchy tune, and the bass line provides a steady accompaniment. The score is written in a clear, legible font, and the notation is accurate.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The top system features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (Bb), and the time signature is 7/8. The vocal line is written in a soprano or alto clef. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The bottom system continues the piano accompaniment. The score is for a single melodic line, likely a vocal part, with piano accompaniment.

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The middle staff is a guitar accompaniment, featuring a series of chords and single notes. The bottom staff is a bass line, also featuring a series of chords and single notes. The music is written in a traditional notation style, with a key signature of one sharp and a common time signature.

Dm **B \flat /D**

Let ring

Let ring

B \flat /D **1. C/D** **2. C/D**

Let ring

Let ring

Let ring

No Chord **With Fill 2 (2nd time)** **B \flat /D**

Guitar 2 **N.C. Dm** **Rhythm Figure 1B**

Let ring

Let ring

Let ring

Fill 2 **Guitar 3**

Semi-harm.

Verses 1&2

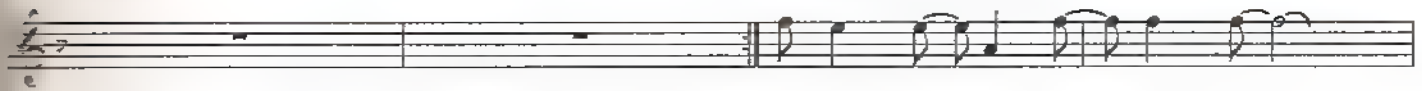
B \flat /D

CaddD/D

N.C. Dm

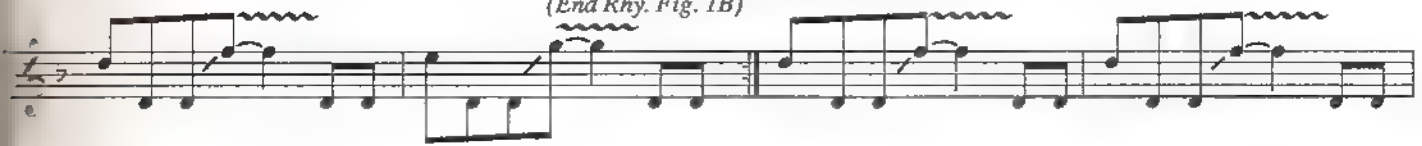
B \flat /D

With Rhythm Figures 1A&1B



1. Wel-come to our for - tress tall.
 2. See additional lyrics

(End Rhy. Fig. 1B)



(End Rhy. Fig. 1A)

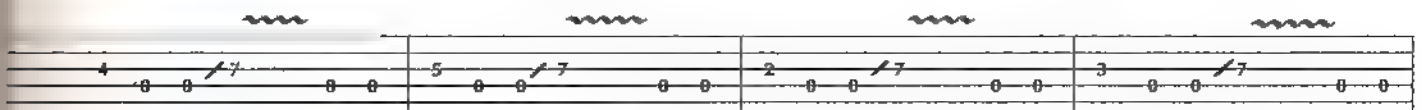
B \flat /D

CaddD/D

N.C. Dm

B \flat /D

Take some time to show you a - round. Im - pos - si - ble to break these walls. For you



(B^o/D)

(C(addD))

(Dm)

B^b/D

see_ the steel_ is much_ too strong.. Com - put-er banks to rule_ the world._

Chorus:

(B^o/D)

(C(addD))

(Dm)

In - stru - ments_ to sight_ the stars.. Pos - si - bly_ I've_ seen

(B^b/D)(B^o/D)

(C)

To Coda ♯

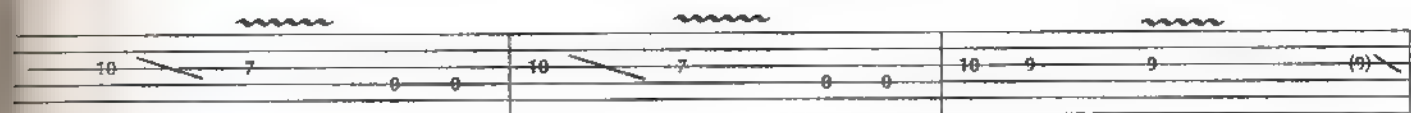


With Fill 1 (1st time)
With Fill 3 (2nd time)



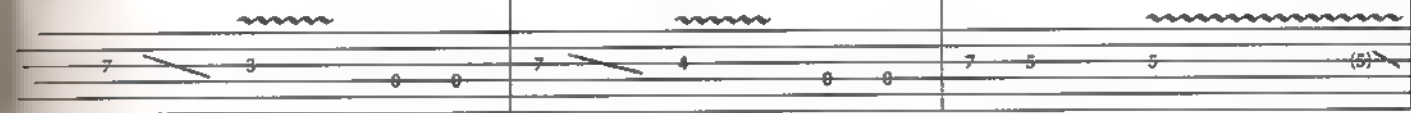
P.M. ---

P.M. ---

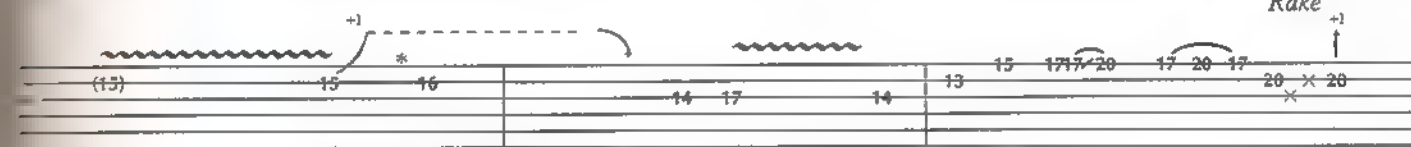


P.M. ---

P.M. ---



Guitar Solo I
Dm



*Hold bend

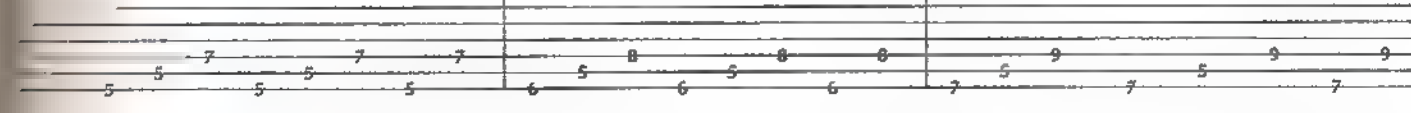
Rake

Riff A

Guitar 1



P.M. throughout

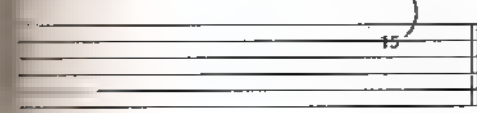


1

Guitar 3

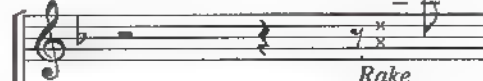


+1

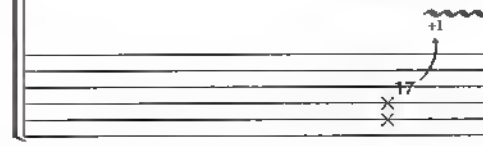


Fill 3

Guitar 3



Rake



34

B \flat **Riff C* Dm (Gtr. 3 out) B \flat

Guitar 3

Guitar 2 P.M. throughout

(20) 20 (20) 18-18 19 (19) 10 10 10 10 12 12 12 10 10 10 10 10

(End Riff A) **Riff C applies to Guitar 2 only.* Riff B

6 5 8 6 5 6 5 7 5 7 7 6 5 8 6 5 8 6

Riff A
B^b
Dm
 (End Riff C) **Guitar 3**
 8^{me}
 Sweep picked

Riff B
C
 (End Riff B) **Guitar 1**
 P.M. throughout

Dm

Bb

Riffs B & C (1st 3 bars)

Guitar 2

P.M. throughout

Riff B

B°

C
Guitar 3

D.S. al Coda

Guitar 2

Guitar 1

Coda

Dm

Guitar 3

Musical notation for Guitar 3 Coda section. The staff shows a melodic line with various chords and intervals. Chords indicated above the staff are Dm, B \flat , B $^{\circ}$, and B \flat . The notation includes a treble clef, a key signature of one flat, and a common time signature. The melody features eighth and sixteenth notes, with some measures containing rests. Fingering numbers (1-5) are present below the staff. A wavy line indicates a tremolo effect in the final measure.

Riff A

Guitar 1

(End Riff A)

Musical notation for Guitar 1 Riff A section. The staff shows a rhythmic pattern with eighth notes. The notation includes a treble clef, a key signature of one flat, and a common time signature. The melody is a continuous eighth-note riff. Fingering numbers (1-5) are present below the staff. The text "PM. throughout" is written below the staff, indicating palm muting throughout the section.

Dm

B \flat B $^{\circ}$

Musical notation for Riff B section. The staff shows a rhythmic pattern with eighth notes. The notation includes a treble clef, a key signature of one flat, and a common time signature. The melody is a continuous eighth-note riff. Fingering numbers (1-5) are present below the staff. The text "PM. throughout" is written below the staff, indicating palm muting throughout the section.

Riff B

Musical notation for Riff B section. The staff shows a rhythmic pattern with eighth notes. The notation includes a treble clef, a key signature of one flat, and a common time signature. The melody is a continuous eighth-note riff. Fingering numbers (1-5) are present below the staff. The text "PM. throughout" is written below the staff, indicating palm muting throughout the section.

The musical score is written on a grand staff with a treble and bass clef. The key signature has one flat (Bb). The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into three measures by vertical bar lines. The first measure is labeled 'C' and 'Dm'. The second measure is labeled 'Bb'. The third measure is labeled 'Bb'. The melody in the treble clef features various ornaments, including a 'Gua' (guitar) ornament in the first measure, and a 'Rake' ornament in the second measure. The bass line includes a 'Sweep' ornament in the third measure. The score includes a variety of musical notations such as eighth notes, sixteenth notes, and rests. The piece concludes with a double bar line.

[illegible]

9	9	9			
7	7	7	7	7	7

(End Riff B) Riff A

Guitar 1

P.M. throughout

8 7 10 8 7 10 10 5 7 5 7 7 6 8 6 5 8 8 6 7 5 9 7 5 9 9

The first system of musical notation consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a wavy line indicating a trill. The bottom staff is a bass clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains a bass line with eighth and sixteenth notes, some beamed together, and a wavy line indicating a trill. The word "Rake" is written above the first measure of the bass staff. The system is divided into three measures by vertical bar lines.

The image shows the musical notation for the song 'The Rose Tree'. It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bass line is written in a simple, folk-like style. The lyrics 'The Rose Tree' are written below the bass staff.

[illegible]

B[°] **C**

(End Riff B)

C#7 **D5 E^b5 N.C.** **D5 E^b5 N.C.**

Slower ♩ = 120
Guitar Solo III
N.C.

Guitar 4
 Guitar 3
 Guitar 1

Rhy. Fig. 2

* Tap with edge of pick.

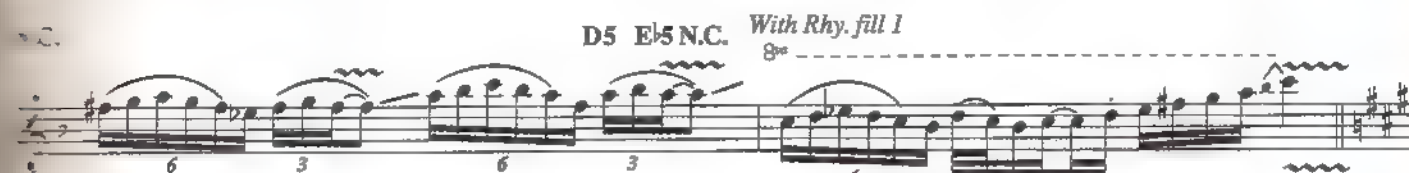
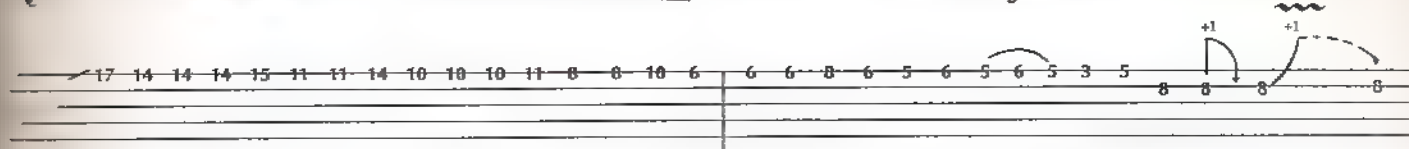
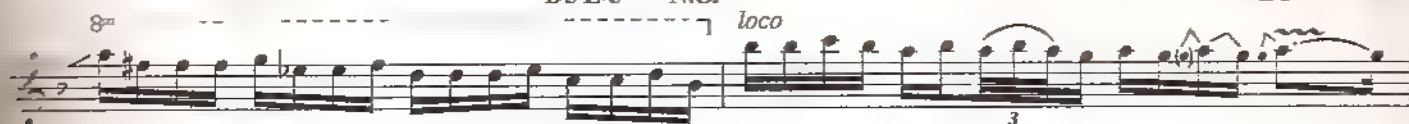
(End Rhy. Fig. 2)

Detailed description of the musical score: The score is for a guitar solo, divided into three parts for Guitar 1, Guitar 3, and Guitar 4. The key signature changes from B° to C, then to C#7, and finally to D5 E♭5 N.C. The tempo is marked as 'Slower' with a quarter note equal to 120 bpm. The notation includes various guitar techniques such as triplets, bends, and tapping. The rhythm figure is a repeating pattern of eighth and sixteenth notes. The score concludes with the instruction '(End Riff B)' and '(End Rhy. Fig. 2)'.

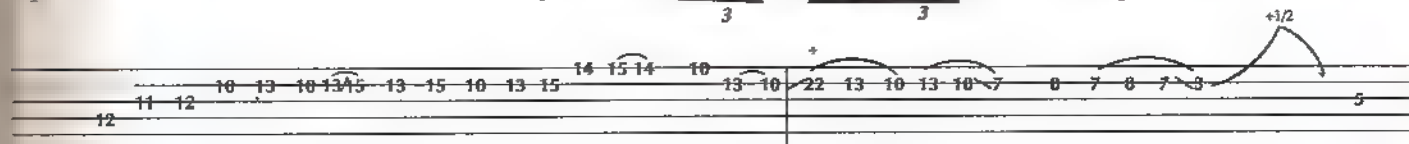
D5 E \flat 5 N.C.

D5

39



Guitar 3
With Rhy. fig. 2

D5 E \flat 5 N.C.D5 E \flat 5 N.C.

Rhy. Fill 1



D5 E \flat 5 N.C.

loco

Guitar 3

Guitar 3

D5 E \flat 5 N.C.

loco

D5 E \flat 5 N.C.

Guitar 1

Guitar 1

Glinz.

N.C.

Play 4 times

Riff D

F#5G#5F#5G#5 F#5G#5

Guitar 5

N.C.

80

Riff D

P.M. - - - - - 4

Trem. picked

17 17 17 17 16 14 17 17 17 17 16 14 17 17 17 17 16 14 17 17 17 17 16 14

[illegible]

8va ————— loco

6 6 6 3 6 6

17 17 17 17 16 14
17 17 17 17 16 14
16 16 16 16 14
16 16 14 14
14 16 14 16 14 14 14 16 17 16
16 16 16 16 16 16 17 18
17 16 14 17 19 17 14 14 14 14

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a vocal line in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a final measure containing a double bar line and a repeat sign. The bottom staff is a guitar accompaniment line, starting with a bass clef. It features a series of chords and single notes, with a final measure containing a double bar line and a repeat sign. The guitar part includes a sequence of numbers (0, 1, 2, 4, 2, 2, 5, 4, 7, 4, 6, 5, 8, 5) written below the staff, likely indicating fret positions for a specific guitar style.

F#5 G#5 F#5G#5 F#5G#5 N.C. F#5 G#5 F#5G#5 F#5G#5

(19)

P.M. P.M.

N.C. F#5 G#5 F#5G#5 F#5G#5 N.C. F#5 G#5 F#5G#5 F#5G#5

P.M. P.M.

Guitar 3
N.C.

+1 +1

21 18 21 21 18 22 21 20 20 21 (21)

[illegible]

F#5 G#5 F#5G#5 N.C. F#5 G#5 F#5G#5 F#5G#5

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody consists of two measures, each containing a series of eighth notes. The first measure is marked "P.M." and the second measure is also marked "P.M.". The notes in the first measure are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-10

N.C. F#5 G#5 F#5G#5 F#5G#5 N.C. F#5 G#5 F#5G#5 F#5G#5

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in G major (one sharp) and 2/4 time. The melody is written on a single staff with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The second system continues the melody: C4 (half), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Below the vocal staff, there are two staves for guitar accompaniment. The first guitar staff contains a series of chords: G, A, B, A-G, F#, E, D, C, D, E, F#, G, A, B, A-G, F#, E, D, C. The second guitar staff contains a series of chords: G, A, B, A-G, F#, E, D, C, D, E, F#, G, A, B, A-G, F#, E, D, C. The score is labeled 'PM' (Piano Moderato) and includes a tempo marking of 4.

N.C.

Guitar 5 ⁸

loco

N.C.
Guitar 5 8=

loco

6 3 6

21 17 14 17 14 21 17 14 17 14 17 14 14 21 17 14 17 14

0 1 2 2 2 5 2 2 3 3 5 0 1 2 2 2 5 2 2 3 2 5 2

6

8va

3

1

loco

Steady gliss.

41

22

4

5

0 1 2 2 2 5 2 2 3 3

0 1 2 2 2

5 4 7 4 6 5 8 5

F#5 G#5 F#5 G#5 F#5 G#5 N.C.

F#5 G#5 F#5 G#5 F#5 G#5

[illegible]

N.C.

F/S G/S F/S G/S F/S G/S N.C.

F#5 G#5 F#5 G#5 F#5 G#5

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line, featuring a series of eighth and sixteenth notes. The lower staff is in bass clef and contains a fingered bass line with numbers 1 through 5. The piece is marked 'P.M.' (Piano Moderato) and includes a repeat sign at the end of the first measure.

Guitar 3

N.C.

[illegible]

The musical score for 'The Rose Tree' is presented on two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a bass line. The bass line is written in a simple, folk-like style, using numbers 0, 1, 2, 3, and 4 to indicate fingerings. The score is divided into two measures by a double bar line.

loco

Handwritten musical notation for guitar, featuring a treble clef, a key signature of two sharps (F# and C#), and a 12-measure piece of music. The notation includes a 'loco' marking with a wavy line, triplets of eighth notes, and various fingerings and bends indicated by numbers and symbols.

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The lower staff is a bass clef, which is empty. Below the grand staff, there are two lines of fingerings. The first line shows the left hand fingering: 4, 5, 4, 5, 4, 5, 4, 5. The second line shows the right hand fingering: 0, 1, 2, 2, 2, 5, 2, 2, 3, 3, 0, 1, 2, 2, 2, 5, 4, 5, 6, 5, 8, 5.

F#5 G#5 F#5 C#5 F#5 G#5 N.C.

F#5 G#5 F#5 G#5 F#5 G#5

First system of guitar notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, including ties. The bottom staff shows the fretboard with fingerings: 4 2 0 2 4 5 4 2, followed by triplets (4/5/4), (4/5/4), and (4/5/4). Pedal points (P.M.) are indicated with dashed lines and a bar line.

N.C.

F#5 G#5 F#5 G#5 F#5 G#5 N.C. Guitar 5

F#5 G#5 F#5 G#5 F#5 G#5

Second system of guitar notation. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with eighth and sixteenth notes, including ties. The bottom staff shows the fretboard with fingerings: 4 2 0 2 4 5 4 2, followed by triplets (4/5/4), (4/5/4), and (4/5/4). Pedal points (P.M.) are indicated with dashed lines and a bar line.

N.C.

Third system of guitar notation. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with eighth and sixteenth notes, including ties. The bottom staff shows the fretboard with fingerings: 5 4 2 4 2 2, 5 4 2 5 2, 5 8 7 5 7 5, 7 9 7 5 7 5, 0 11 10 8 10 8, 11 11 10 8 10 8, 11 14 13 11 13 11, 14 13 11 14, 11 14. Tremolo picking (Trem. picked) is indicated above the first few notes.

Fourth system of guitar notation. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with eighth and sixteenth notes, including ties. The bottom staff shows the fretboard with fingerings: 0 1 2 2 2 5 2 2 3 3, 0 1 2 2 2 5 2 2 3 2 5 2.

Fifth system of guitar notation. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with eighth and sixteenth notes, including ties. The bottom staff shows the fretboard with fingerings: 4 2 0 2 4 5 4 2, followed by triplets (4/5/4), (4/5/4), and (4/5/4). Pedal points (P.M.) are indicated with dashed lines and a bar line.

8^{va}

P.M. -

*Tremolo pick while sliding up 1st string with L. H. finger.
Notes shown were struck at random.*

8^{va}

P.M. -

24

(24)

(24)

P.M.

P.M.

Guitar 2 G5

Guitar 1

P.M.

P.M.

P.M.

P.M.

Additional Lyrics

Verse 2: Foreign life forms inventory.
 Suspended state of cryogenics.
 Selective amnesia's the story.
 Believed foretold but who'd suspect...
 the military intelligence?
 Two words combined that can't make sense. (To Chorus)

TAKE NO PRISONERS

Fast Rock ♩ = 150

By
DAVE MUSTAINE

F#5
Guitar 1

No Chord

F#5

N.C.

The first system of musical notation for 'Take No Prisoners' features a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Fast Rock' with a quarter note equal to 150 beats per minute. The guitar part is labeled 'Guitar 1' and 'F#5'. The notation includes a melodic line with eighth and sixteenth notes, and a bass line with a similar rhythmic pattern. A 'P.M.' (pick attack) is indicated with a dashed line and an arrow. The system concludes with a double bar line.

The second system of musical notation continues the piece. It features a treble clef and a key signature of two sharps. The guitar part is labeled 'F#5' and 'N.C.' (No Chord). The notation includes a melodic line with eighth and sixteenth notes, and a bass line with a similar rhythmic pattern. A 'P.M.' (pick attack) is indicated with a dashed line and an arrow. The system concludes with a double bar line.

The third system of musical notation continues the piece. It features a treble clef and a key signature of two sharps. The guitar part is labeled 'F#5' and 'N.C.' (No Chord). The notation includes a melodic line with eighth and sixteenth notes, and a bass line with a similar rhythmic pattern. A 'P.M.' (pick attack) is indicated with a dashed line and an arrow. The system concludes with a double bar line.

The fourth system of musical notation continues the piece. It features a treble clef and a key signature of two sharps. The guitar part is labeled 'F#5' and 'N.C.' (No Chord). The notation includes a melodic line with eighth and sixteenth notes, and a bass line with a similar rhythmic pattern. A 'P.M.' (pick attack) is indicated with a dashed line and an arrow. The system concludes with a double bar line.

The fifth system of musical notation continues the piece. It features a treble clef and a key signature of two sharps. The guitar part is labeled 'F#5' and 'N.C.' (No Chord). The notation includes a melodic line with eighth and sixteenth notes, and a bass line with a similar rhythmic pattern. A 'P.M.' (pick attack) is indicated with a dashed line and an arrow. The system concludes with a double bar line.

Play 8 times

Play 8 times

F#5 G5 F#5 D5 F#5 C5

*P.M. P.M. P.M. - 1

*Slightly P.M.

Verse 1:

F#5 G5 F#5 D5 F#5 C5 F#5 G5 F#5 D5 F#5 C5

1. Got one chance. (In fil - trate them!)

P.M. P.M.

Get it right. (Ter mi - nate them!) The

P.M. P.M.

Pan - zers will... (Per - me - ate them!)

P.M. P.M.

Break their pride. (Den - i - grate them!)

P.M. P.M.

G#5 F#5 G#5 B5 G#5 D5 G#5 F#5 G#5 B5 G#5 D5

And their — peo — ple. (Ret — ro — grade — them!)

P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —

G#5 F#5 G#5 B5 G#5 D5 G#5 F#5 G#5 B5 G#5 D5

Ty — phus, — (De — ter — io — ate — them!)

P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —

F#5 G5 F#5 D5 F#5 C5 F#5 G5 F#5 D5 F#5 C5

Ep — i — dem — ic. (Dev — as — tate — them! —) Take no

P.M. — — — — — P.M. — — — — —

F#5 G5 F#5 D5 F#5 C5 *With Fill 1* F#5 G5 F#5 D5 F#5 C5

pris — on — ers. — (Cre — mate — them!)

P.M. — — — — — P.M. — — — — —

N.C.

14 12 13 11 12 10 11 9 10 8 9 7 9 6 7 5 6 4 5 3 4 2 3 1

1. **F#5** N.C. **F#5 E5 B5 F#5 E5 B5**

(Burn!)

PM

2. **F#5** N.C. **E5 D5 E5 F5 E5 D5**

PM

F#5 N.C. **F#5 E5 B5 F#5 E5 B5 F#5** N.C.

PM

E5 D5 E5 F5 E5 D5 N.C.

F#5 N.C. **F#5** N.C.

PM

F#5

N.C.G5N.C.F#5N.C.



2. Go to war, — give 'em hell. —



P.M. ————

F#5

N.C.G5N.C.F#5N.C.



D - day, next stop Nor-man-die. —

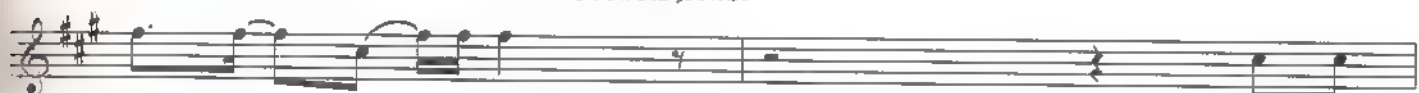
Be -



P.M. ————

F#5

N.C.G5N.C.F#5N.C.



gin - ning — of — the end.

We know



P.M. ————

F#5

N.C.G5N.C.F#5N.C.



how to, — and, sure as shit, — we'll — win. —



P.M. ————



F#5

N.C.G5N.C.F#5N.C.

"War is peace." — Sure, man. — A

P.M. — 1

4 2 4 2 4 2 4 2 0 3 0 2 0 2 5 2 3 2 5 2 0 2 5 2 3 2 5 2 0

F#5

N.C.G5N.C.F#5N.C.

re treat — for the damned. — A

P.M. — 1

4 2 4 2 4 2 4 2 0 3 0 2 0 0 3 0 1 0 3 0 0 0 3 0 1 0 3 0

play - ground — for the de ment - ed, — and a ha - ven — for

14 12 13 11 12 10 11 9 10 8 9 7 9 6 7 5 6 4 5 3 4 2 3 1

F#5

N.C.

F#5 N.C.

those who — walk this world be reft of heart and soul. —

P.M. — 1

4 2 4 2 4 2 4 2 0 3 0 2 0 4 4 2

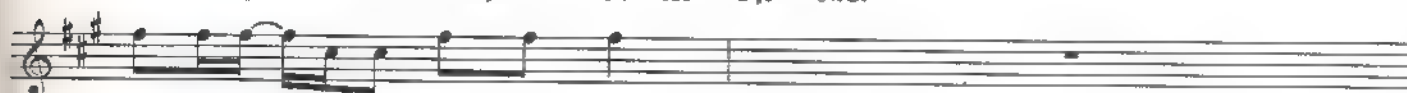
F5



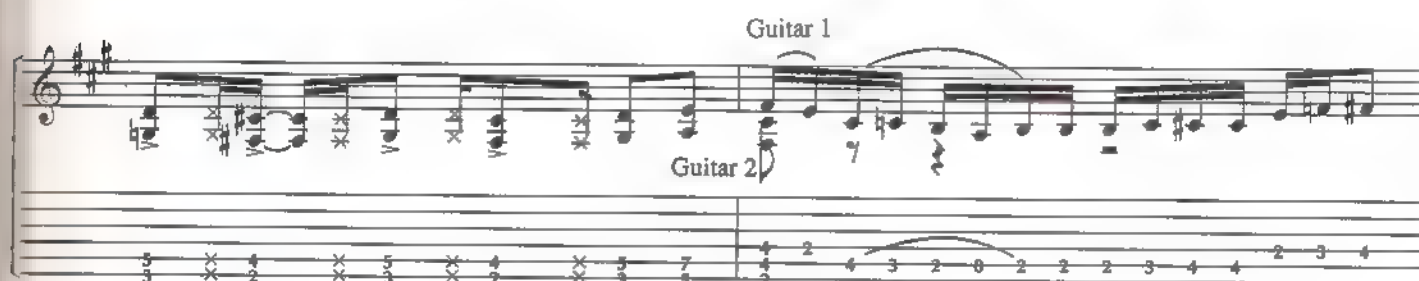
L -



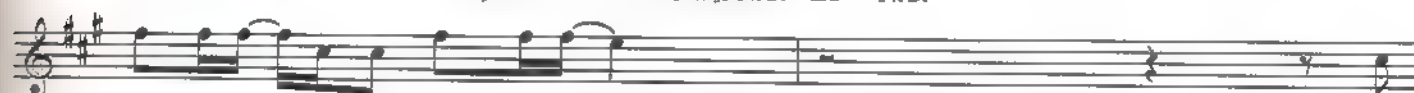
G5 F#5 G5 F#5 G5 A5 F#5 N.C.



love and war... they say all is fair.

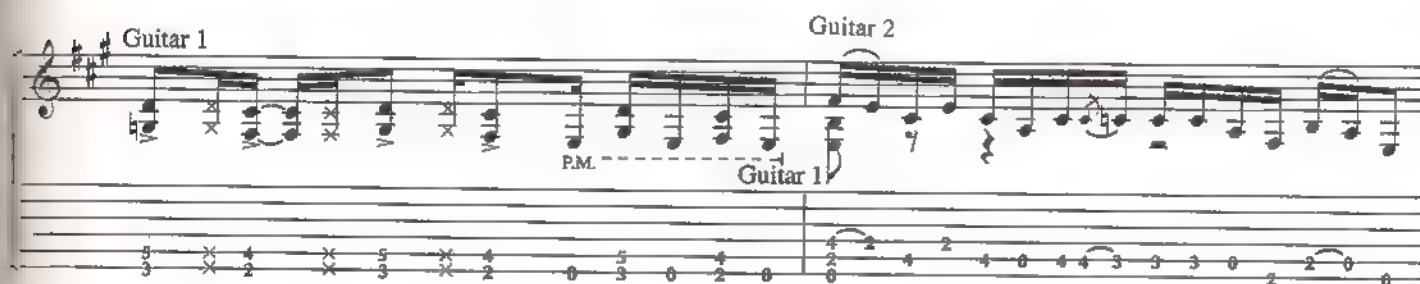


G5 F#5 G5 F#5 N.C. G5 N.C. F#5 N.C. E5 N.C.



Take his life... but won't take his hair...

Your

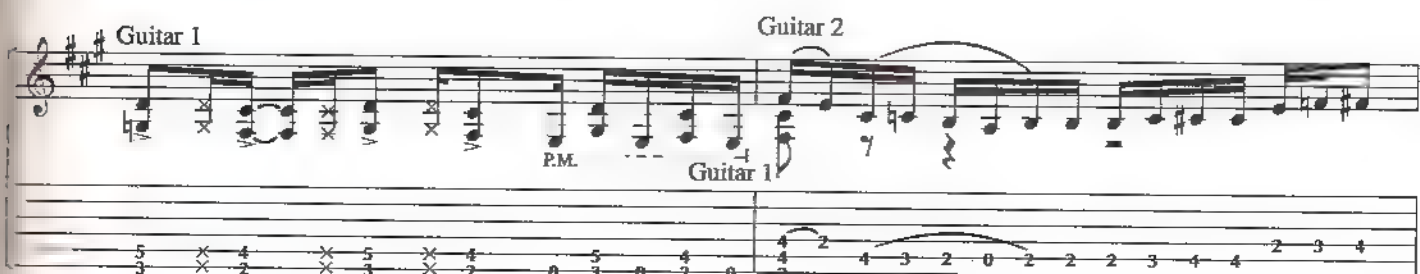


G5 F#5 G5 F#5 N.C. G5 N.C. F#5 N.C. F#5 N.C.



bod - y parts... your coun - try spares...

By the



G5 F#5 G5 F#5 N.C. G5 N.C. F#5 N.C.

way son, here's your wheel - chair. 3. He

Guitar 1

Guitars 1 and 2

P.M. - - - - -

Verse 3:

F#5 G5 F#5 C#5 D5 A5 G#5 A5 G#5 F#5 G#5 A5

once had to be... all he could be. Now, he's

P.M. - - - - -

G5 F#5 G5 N.C. F#5 N.C. G5 N.C. F#5 N.C.

no - thing to no one. No - where to be seen.

P.M. - - - - -

F#5 G5 F#5 C#5 D5 A5 G#5 A5 G#5 F#5 G#5 A5

Fun - ny thing, he's like you and me. It's a

P.M. - - - - -

G5 F#5 G5 N.C.F#5N.C.G5N.C.F#5N.C.



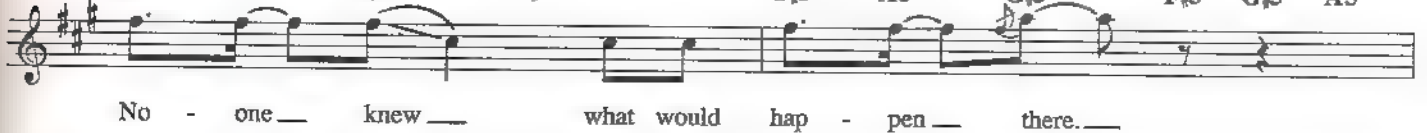
G5 F#5 G5 N.C.F#5N.C.G5N.C.F#5N.C.



G5 F#5 G5 N.C.F#5N.C.G5N.C.F#5N.C.



F#5 N.C. F#5 C#5 D5 A5 G#5 A5 G#5 F#5 G#5 A5



F#5 G5 F#5 C#5 D5 A5 F#5 G5 F#5 C#5 D5 A5

No - one spoke. No - one e - ven cared.

F#5 G5 F#5 D5 F#5 C5 F#5 G5 F#5 D5 F#5 C5

Don't ask what you can do for your

P.M.

F#5 G5 F#5 D5 F#5 C5 F#5 G5 F#5 D5 F#5 C5

country.

P.M.

F#5 G5 F#5 D5 F#5 C5 F#5 G5 F#5 D5 F#5 C5

Uh, ask what your country can do for you.

P.M.

Guitar 3

Feedback

Feedback pitch: A

F#5 G5 F#5 D5 F#5 C5 F#5 G5 F#5 D5 F#5 C5

P.M.

P.M.

Pick slide
steady gliss.

Chorus:

F#5 D5 C5 B5 D5 B5 C5

Take no pris-on-ers.

*Vibrate chord tones

F#5 D5 C5 B5 A5 G5 F#5 E5 F#5 E5

Take no — shit!

loco

F#5 D5 C5 B5 D5 B5 C5

Take no pris-on ers.

13 14 16 14 16 14 14 16 14 16 14 16 14 16 (16) 10 9

F#5 D5 C5 B5 A5 G5 F#5 E5 F#5 E5

Take no — shit'

11 13 14 14 13 15 13 10 19 10 15 10 19 10 15 15 19 19 17 14 16 (16) 17

F#5 D5 C5 B5 D5 B5 C5 F#5 D5 C5 B5 A5 G5

Take no pris-on ers.

17 19 17 14 17 19 17 14 17 16 21 16 14 16 21 14 16 14 17 21 14 21 14 14 21

F#5

E5 F#5

E5 F#5 D5

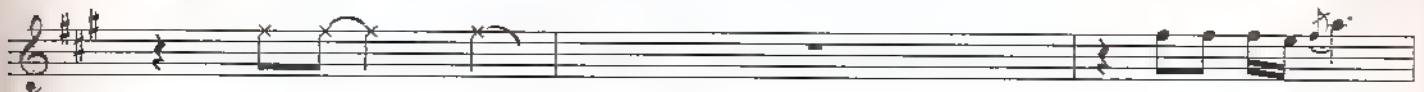
C5

B5

D5

B5

C5



Take no— shit!

Take no prison-ers.



F#5

D5

C5

B5

A5

G5

F#5

E5 F#5

E5 F#5

E5 F#5

E5



Take no...



*Hold bend

F#5

E5 F#5

E5

F#5

E5

F#5



Shit!



FIVE MAGICS

By
DAVE MUSTAINE

Fast Rock ♩ = 176

No Chord

B \flat 5

N.C.

B \flat 5

N.C.

B \flat 5

N.C.

G5

Guitars 1 and 2

Slower ♩ = 132

E5

Play 4 times

Feedback

Play 5 times

pitch: B

Play 3 times

N.C.

Pitch: G#

%

Guitar 2

Guitar 1

Em Edim Em F#m7-5 Em Edim
(Guitar 2 out) Guitar 1

P.M. P.M. P.M. P.M.

Em F#m7-5 Em Edim Em F#m7-5

P.M. P.M. P.M.

G Gm N.C. To Coda ♪

1. 2. 3.
E5 D5 E5 F#5 G5 F#5 G5 A5

4. E5 D.S. al Coda ♪
Play 7 times Guitars 1 and 2

*dim.

Coda E5 F5 Faster ♪ = 162

P.M.

*Gradual dim. over next 8 bars.

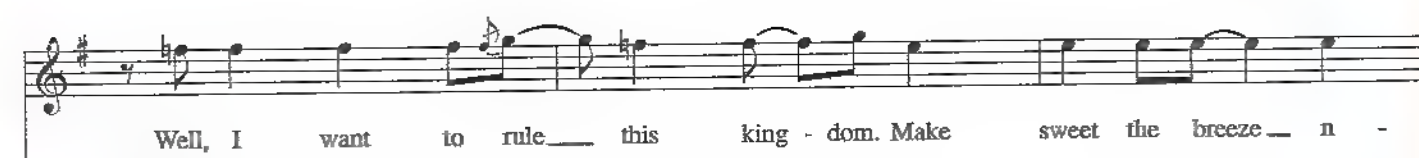
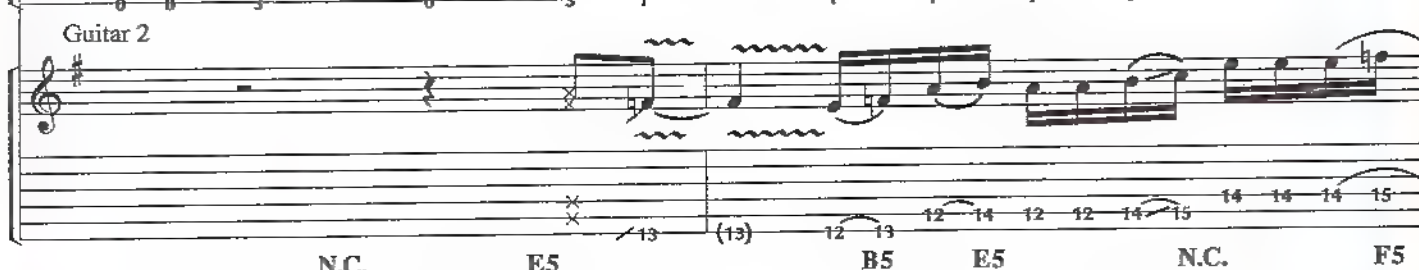
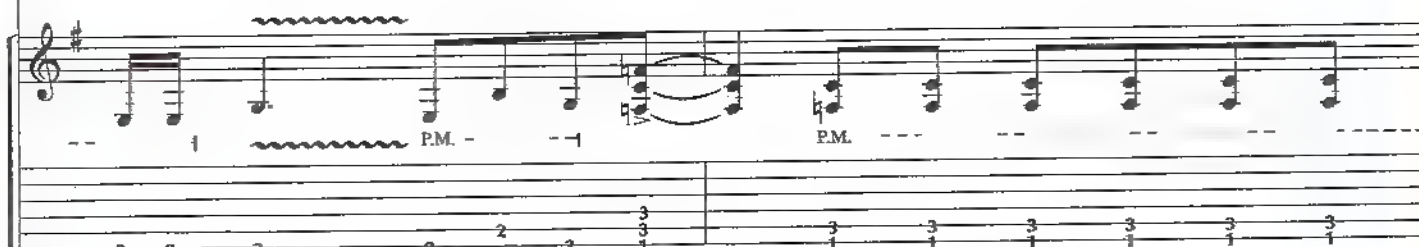
Verse: 1 N.C. E5 B5 E5

Be - stow up on me know - ledge, Wiz - ard, all know - ing,

P.M. P.M. P.M.

N.C.

F5



Fill 1
Guitar 2



N.C.

F5

N.C.

E5

now de - filed...

P.M.

P.M.

Guitar 2

Guitar Solo

B5

E5

N.C.

F5

De - throne_ the e -

P.M.

P.M.

P.M.

P.M.

N.C. E5 B5 E5 N.C. F5

vil prin - ce's i - ron fists in vel vet gloves_ of sin. ____

PM, -1 PM, -1 PM, -1

Musical score for "The Last Days of Pompeii" by Giuseppe Verdi. The score is for a single melodic line in G major, 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, there are performance markings: "G²" at the beginning, "loco" above a bracketed section, "N.C." (No Chords) above another section, and "E5" above the final section. The melody consists of a series of eighth and sixteenth notes, with some slurs and ties. Below the staff, there are two lines of numbers, likely representing fingerings or bowings. The first line contains the numbers: 19 15 17 18 15 17 18 17 13 15 17 13 17 15 13. The second line contains the numbers: 15 12 13 15 12 13 15 12 13 15 13 12 14.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line in treble clef with a key signature of one sharp (F#) and a piano line in bass clef. The vocal line begins with a treble clef and a key signature of one sharp. The piano line begins with a bass clef and a key signature of one sharp. The second system continues the vocal and piano lines. The piano line includes a 'P.M.' marking. The score is written in a standard musical notation style with a common time signature.

B5 E5 N.C. F5

Par - ade — the grey —

12 9 9 12 12 14 (14) 14 12 14 (14) 12 13 13 (13)

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody, which begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some measures containing beamed sixteenth notes. Below the staff, there are four measures of lyrics: 'P.M.', 'P.M.', 'P.M.', and 'P.M.'. The second system contains the second line of the melody, which continues the musical phrase. Below this staff, there are four measures of lyrics: 'P.M.', 'P.M.', 'P.M.', and 'P.M.'. The score is written in a simple, clear style, suitable for a children's songbook.

N.C.

E5

N.C.

F5



Guitar 2



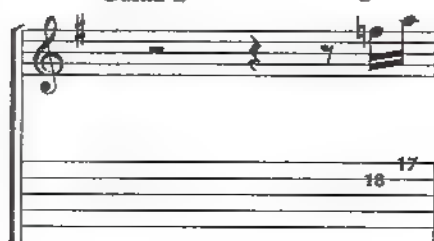
Guitar 1



Fill 2

Guitar 2

8va - 7



Guitar 3

E5 F5 F#5 G5 E5 F5 F#5 G5

Guitar 2

8^{va} A.H. (15ma) loco

15 14 15 14 17 14 15 17 15 17 15 16 15 17 19 15 16 15 17 14 17 16

Guitar 1&3

Pitch: A

0 2 2 2 1 3 2 4 4 4 0 0 0 2 2 2 1 3 2 4 4 4 0 0

E5 F5 F#5 G5 E5 F5

17 14 (14) 9 8 9 11 9 8 9 11 9 8 9 8 9 11 8 9 11 13 9 8 12 11 9

P.M.

0 2 2 2 1 3 2 4 4 4 0 0 0 2 2 2 1 3

Fill 3
 Guitar 2

15

F#5 G5 E5 F5 F#5 G5 E5 F5

Rake

3

3

+1

+1/2

+1/2

P.M.

P.M.

F#5 G5 E5 F5 F#5 G5

(17) 14 15 17 21 19 20 19 21 21 20 19 20 17 19 18 15 17

P.M.

E5 F5 F#5 G5

L -

3 3 3

+1/2

18 15 17 15 18 18 17 15 18 19 18 15 19 15 19 15 19 15 19 (18) (19) 18

P.M.

E5 F5 F#5 G5 E5 F5

let the cer - e - mon - y con - se - crate the mar - riage. Let me be the pro - te -

Guitar 2 *trill* Guitar 2 out 7

Guitar 1 P.M. 19 (19) P.M.

7 9 9 9 8 10 9 11 11 11 12 7 9 9 9 8 10

F#5 G5 E5 F#5 D5(add 6) D#5(add+6)

ge of five Mag - ics!

P.M. P.M. P.M. P.M. P.M.

9 11 11 11 12 7 9 9 9 6 8 5 7 7 7 6 6

Cmaj7 B5 Bb5 A9 Tempo ♩ = 152 B5 A5 G5 F#5

Give me al che -

P.M. P.M. P.M. P.M.

3 5 5 5 2 4 3 1 1 0 7 7 5 3 4 2

Pre-Chorus:

E5 B5 A5 G5 F#5 F5 B5 A5 G5 (E5) F5 F#5 B5 A5 G5 (A5)

my! Give me wiz - ard - ry. Give me sorc er - y. Ther - mo - tol - o -

P.M. P.M. P.M.

2 9 7 5 4 3 9 7 5 3 0 3 4 9 7 5 5

G5 B5 A5 G5 F#5 E5 B5 A5 G5 F#5 F5 B5 A5 G5 (E5)

gy. — E - lec - tric - i - ty. Mag - ic if you please, Mas - ter all of

The musical score for 'The Rose Tree' is presented on two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, with a treble clef and a key signature of one sharp (F#) indicated at the beginning. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The lyrics 'The Rose Tree' are written below the staff. The second system continues the melody, also on a five-line staff, with a treble clef and a key signature of one sharp (F#) indicated at the beginning. The melody continues with eighth and sixteenth notes, ending with a whole note. The lyrics 'The Rose Tree' are written below the staff. The score is a single-voice setting of the song.

these. ——— Bring him to his knees. ——— I ———

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It begins with a treble clef and a key signature of one sharp. The melody is written in a simple, folk-like style. The lower staff is a bass clef with a key signature of one sharp. It begins with a bass clef and a key signature of one sharp. The bass line is written in a simple, folk-like style. The score includes a repeat sign and a first ending bracket. The piece concludes with a double bar line.

Faster ♪ = 176
Chorus: E5 B5 A5 G5 F#5 F5

mas - ter five

Detailed description: This image shows a musical score for the chorus of 'The Prayer'. It is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 5/4. The tempo is marked 'Faster' with a metronome marking of 176. The lyrics 'mas - ter five' are written below the staff. The melody consists of a series of notes: a half note E5, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F#5, and a half note F5. The notes B5, A5, G5, and F#5 are grouped together with a slur and a wavy line above them, indicating a rapid or ornate passage. The notes F#5 and F5 are also grouped with a slur. The lyrics 'mas' and 'ter' are aligned with the first two notes, and 'five' is aligned with the last note.

The musical score for 'The Rose Tree' is presented on two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a simple, folk-like style. Below the staff, there are four measures of lyrics: 'P.M. - - - - -', 'P.M. - - - - -', 'P.M. - - - - -', and 'P.M. - - - - -'. The second system also consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody continues in a similar style. Below the staff, there are four measures of lyrics: 'P.M. - - - - -', 'P.M. - - - - -', 'P.M. - - - - -', and 'P.M. - - - - -'. The lyrics are 'P.M. - - - - -' repeated four times in each system.

F5 F#5 B5 A5 G5 (A5) 1,2,3. G5 B5 A5 G5 F#5

Mag - ics. Well, I

The musical score for 'The Rose Tree' is presented on two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, also ending with a repeat sign. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The lyrics 'The Rose Tree' are written below the first measure, and 'The Rose Tree' is written below the second measure. The score is labeled 'P.M.' at the end of each measure.

4. G5 B5 A5 G5 F#5 F5

Pos - sessed with hell - ish -

tor ment . . . (Pos - sessed - with hell -

ish tor ment . . . Well, I mas - ter - mag -

ics "five." (I mas - ter mag - ics "five.")

N.C. E5

will sure - ly al - so die. (Will sure - ly al -

P.M. -1 P.M.

F5 N.C. E5

so die.) He who lives in sin ...

P.M. -1 P.M. -1

F5

(He who lives in sin ...)

P.M. -1

N.C. E5

will sure - ly live the lie.

P.M. -1

N.C.

E5

D#5

B5

Bb5

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including a triplet. The bottom staff is a guitar fretboard diagram with six strings and a key signature of one sharp. Fingering numbers (0-7) are written below the strings. A "P.M." (Pedal Motion) line is indicated between the staves.

E5 N.C.

E5

D#5

B5

Bb5

Guitar 2

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp. It contains a melodic line with eighth and sixteenth notes, including a triplet. The bottom staff is a guitar fretboard diagram with six strings and a key signature of one sharp. Fingering numbers (0-7) are written below the strings. A "P.M." (Pedal Motion) line is indicated between the staves.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp. It contains a melodic line with eighth and sixteenth notes, including a triplet. The bottom staff is a guitar fretboard diagram with six strings and a key signature of one sharp. Fingering numbers (0-7) are written below the strings. A "P.M." (Pedal Motion) line is indicated between the staves.

E5

B5

Bb5

B5

E5

D#5

B5

Bb5

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp. It contains a melodic line with eighth and sixteenth notes, including a triplet. The bottom staff is a guitar fretboard diagram with six strings and a key signature of one sharp. Fingering numbers (0-7) are written below the strings. A "P.M." (Pedal Motion) line is indicated between the staves.

Fifth system of musical notation. The top staff is a treble clef with a key signature of one sharp. It contains a melodic line with eighth and sixteenth notes, including a triplet. The bottom staff is a guitar fretboard diagram with six strings and a key signature of one sharp. Fingering numbers (0-7) are written below the strings. A "P.M." (Pedal Motion) line is indicated between the staves.

Guitar 3rd

8^{va}

3 3 3 3 3 3 3 3 3 3

T 24 12 22 12 20 12 22 12 20 12 19 12 24 12 23 12 20 12 22 12 20 12 19 12

PM.

0 0 0 0 7 7 0 0 0 0 6 6 0 0 0 0 7 7 0 0 0 0 9 8 9 8

N.C.

E5 D#5 B5 Bb5

8^{va}

3 3 3 3 3 3 3 3 3 3

T 24 12 22 12 20 12 22 12 20 12 19 12 20 12 19 12 17 12 19 12 17 12 15 12

PM.

0 0 0 0 7 7 0 0 0 0 6 6 0 0 0 0 7 7 0 0 0 0 9 8 9 8

N.C.

E5 D#5 B5 Bb5

8^{va}

3 3 3 3 3 3 3 3 3 3

T 17 12 15 12 14 12 15 12 17 12 19 12 17 12 15 12 14 12 15 12 17 12 19 12

PM.

0 0 0 0 7 7 0 0 0 0 6 6 0 0 0 0 7 7 0 0 0 0 9 8 9 8

N.C. E5 D#5 B5 Bb5

8va -

3 3 3 3 3 3 3 3 3 3 3 3

17 12 15 12 14 12 15 12 17 12 19 12 17 12 19 12 20 12 19 12 20 12 22 12

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody consists of 16 measures. The first measure is a whole note G4. The second measure is a half note G4-A4. The third measure is a half note B4-A4. The fourth measure is a half note G4-F#4. The fifth measure is a half note E4-D4. The sixth measure is a half note C4-B3. The seventh measure is a half note B3-A3. The eighth measure is a half note G3-F#3. The ninth measure is a half note E3-D3. The tenth measure is a half note C3-B2. The eleventh measure is a half note B2-A2. The twelfth measure is a half note G2-F#2. The thirteenth measure is a half note E2-D2. The fourteenth measure is a half note C2-B1. The fifteenth measure is a half note B1-A1. The sixteenth measure is a half note G1-F#1. The score ends with a double bar line.

N.C. *loco* Bb5 N.C. Bb5 N.C. Bb5 N.C. G5
 17 15 16 16 15 16 17 15 16 16 15 15 17 15 16 16 15 17 15 16 16 15

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a simple, folk-like style. The score is divided into two measures by a double bar line. The first measure contains the main melody and bass line, and the second measure contains a continuation of the melody and bass line. The score is written in a simple, folk-like style.

PM

0 0 0 0 7 7 0 0 0 0 6 6 0 0 0 0 7 7 0 0 0 0 9 7 8 6 9 6

N.C.

E5

D#5

B5

Bb5

First system of guitar notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets and slurs. The bottom staff is in bass clef and contains a fretboard diagram with numbers 12, 13, 14, 15, 16, 17, 18, 19, 20. A 'P.M.' (Palm Mute) instruction is written below the first few measures of the bass staff.

N.C.

Bb5

N.C.

Bb5

N.C.

Bb5

N.C.

G5

Second system of guitar notation. The top staff continues the melodic line with triplets and slurs. The bottom staff contains a fretboard diagram with numbers 12, 13, 14, 15, 16, 17, 18, 19, 20. A 'P.M.' (Palm Mute) instruction is written below the first few measures of the bass staff.

N.C.

E5

D#5

B5

Bb5

Third system of guitar notation. The top staff continues the melodic line with triplets and slurs. The bottom staff contains a fretboard diagram with numbers 12, 13, 14, 15, 16, 17, 18, 19, 20. A 'P.M.' (Palm Mute) instruction is written below the first few measures of the bass staff.

N.C. E5 D#5 B5 Bb5

17 15 12 15 (+1) 12 13 13 12 12 12 15 12 12 15 15 15 12 14 (+1) 14 12 14 (+1/2) (14) 12 15 14 12 14 12 14 16

P.M.

0 0 0 0 7 7 0 0 0 0 6 6 0 0 0 0 7 7 0 0 0 0 7 9 6 7 6

N.C. Bb5 N.C. Bb5 N.C. Bb5 N.C. G5

17 15 16 16 15 17 15 16 16 15 17 15 16 16 15 17 15 16 16 15

7 5 7 5 6 X X 7 5 7 5 6 X X 7 5 7 5 6 X X 7 5 7 5 6

N.C. E5 D#5 B5 Bb5

12 15 12 15 12 12 15 14 12 15 14 12 14 12 14 12 14 13 12 14 13 12 14 13 12 14 13 12 14 13 12 14 13 12 12

P.M.

0 0 0 0 7 7 0 0 0 0 6 6 0 0 0 0 7 7 0 0 0 0 7 9 6 7 6

N.C.

E5

D \flat 5 B5 B \flat 5

First system of music. Treble staff: Melodic line with eighth and sixteenth notes. Bass staff: Rhythmic accompaniment with 'x' marks for muted notes. Chord markings: N.C. (No Chord), E5, D \flat 5, B5, B \flat 5. Performance instructions: *P.M. (Palm Mute) and P.M. (Palm Mute).

*Slide left hand along strings to produce random harmonics.

Second system of music. Treble staff: Melodic line with eighth and sixteenth notes. Bass staff: Rhythmic accompaniment with 'x' marks for muted notes. Chord markings: N.C., B \flat 5, N.C., B \flat 5, N.C., B \flat 5, N.C., G5. Performance instruction: *Slide left hand along strings to produce random harmonics.

Third system of music. Treble staff: Melodic line with eighth and sixteenth notes. Bass staff: Rhythmic accompaniment with 'x' marks for muted notes. Chord markings: N.C., B \flat 5, N.C., B \flat 5, N.C., B \flat 5, N.C., G5, E5. Performance instruction: *Slide left hand along strings to produce random harmonics.

Guitar 1

Fourth system of music. Treble staff: Melodic line with eighth and sixteenth notes. Bass staff: Rhythmic accompaniment with 'x' marks for muted notes. Chord markings: N.C., B \flat 5, N.C., B \flat 5, N.C., B \flat 5, N.C., G5, E5. Performance instruction: *Slide left hand along strings to produce random harmonics.

POISON WAS THE CURE

By
DAVE MUSTAINE

Moderately ♩ = 138
(Bass and Drums) A5

1.2.3.
C5 C#(-5) A5

16 Guitars 1 and 2

P.M. -----

4. C5 C#(-5) A5 A

Not in strict time A5

Guitar 2 substitute Rhythm Fill 1

*C# fades early

Very fast ♩ = 320

No Chord
Guitar 1

A

E5

G5

N.C.

P.M. P.M. P.M.

Guitar 2

P.M.

Rhythm Fill 1

Steady gliss.

D5 C5 B5 N.C. A E5 G5

Verses 1,2,3:

N.C.

N.C. D5 D#5 E5 N.C.

I miss the warm em -

2.3. See additional lyrics

A E5 G5 N.C. D5 C5 B5

brace I felt... first time you touched me. Se -

N.C.

A5

E5

G5

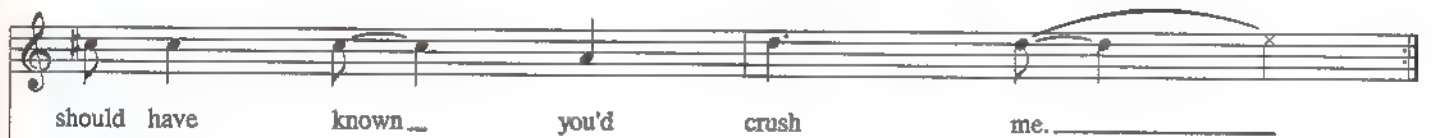


N.C.

D5

D#5

E5



Bridge:

F5 F#5 G5 G#5 G5 G#5 A5

(Once) stalked be - neath your

Guitars 1 and 2

P.M.

F5 F#5 G5 G#5 G5 C5

sha dow. Sleep -

P.M.

B5 F5 F#5 G5

walk - ing to the gal - lows.

P.M.

G#5 G5 G#5 G5 G#5 A5 A#5 G5

I'm the sun that beats your brow in.

G#5 A5 A#5 A5 A#5 A5 A#5 B5

Un til I fin 'ly threw the tow -

The first system of the musical score. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The lyrics are "Un til I fin 'ly threw the tow -". Above the staff are the chords G#5, A5, A#5, A5, A#5, A5, A#5, and B5. The guitar line is on a six-string staff with fret numbers 5, 6, 7, 8, 7, 6, 5, 6, 7, 8, 9 indicated below the staff.

Verse 4:

A5 A#5 B5 C5 N.C. C5 B5

el in. Nev - er know-ing if I'd wake-up in a whirl-

The second system of the musical score, labeled "Verse 4:". The vocal line continues with the lyrics "el in. Nev - er know-ing if I'd wake-up in a whirl-". Above the staff are the chords A5, A#5, B5, C5, N.C., C5, and B5. The guitar line includes a "PM" (pick up) instruction and fret numbers 7, 8, 9, 12, 10, 0, 0, 0, 0, 0, 0, 12, 10, 9.

N.C. B5 Bb5 N.C.

pool. Got re - dun - dant. My brain was just some

The third system of the musical score. The vocal line continues with the lyrics "pool. Got re - dun - dant. My brain was just some". Above the staff are the chords N.C., B5, Bb5, and N.C. The guitar line includes two "PM" (pick up) instructions and fret numbers 11, 10, 9, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Bb5 A5 N.C. A5 A#5

drift - wood in a cess - pool, I be - came dead. From a rock..

The fourth system of the musical score. The vocal line continues with the lyrics "drift - wood in a cess - pool, I be - came dead. From a rock..". Above the staff are the chords Bb5, A5, N.C., A5, and A#5. The guitar line includes a "PM" (pick up) instruction and fret numbers 10, 9, 7, 0, 0, 0, 0, 0, 0, 0, 0, 0, 2, 0, 6.

N.C.

A \flat /5 G5 N.C.

— star ————— to a desk ——— fool was my des - tin - y, ——— some one ———

P.M. P.M.

0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

8 7
6 5

G5 Gb5 N.C. Gb5 F5

The image shows a musical score for the hymn 'The Water is Deep'. It consists of three staves. The top staff is a vocal melody in treble clef, with lyrics written below it: 'said. Love's a tide - pool. Taste the wa - ters. Life's a - bun -'. The middle staff is a guitar accompaniment in treble clef, featuring a series of chords and a melodic line. The bottom staff is a guitar accompaniment in bass clef, showing a simple bass line with some fingerings indicated by numbers 3, 4, 5, and 6. The key signature has one flat (Bb), and the time signature is 3/4. The score is divided into measures by vertical bar lines.

said. Love's a tide - pool. Taste the wa - ters. Life's a - bun -

PM.

N.C. F5 C5 G5 F5 F#5 G5 G#5 G5 G#5 A5

dant!

Guitars 1 and 2

PM

F5

F#5

G5

G#5

G5

C5

B5

G5



Taste me! _____



A5 N.C.

C5 N.C.

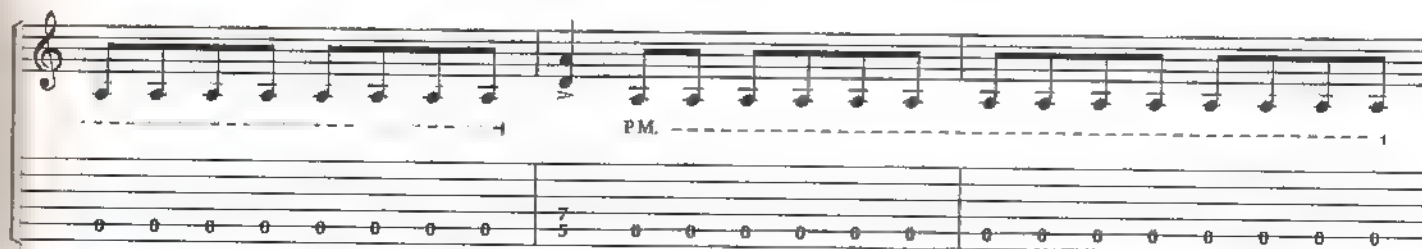
Guitar 1



Guitar 2



D5 N.C.



1.2.3. **F5 N.C.** **E5 N.C.** 4. **Guitars 1 and 2**

PM. --- PM. ---

Guitar Solo
A5 A

*PM. ---

C5 C

*PM. ---

Guitar 3

+1 +1 +1 1/2 +1 +1 1/2

D5 D

*PM. ---

F5 F

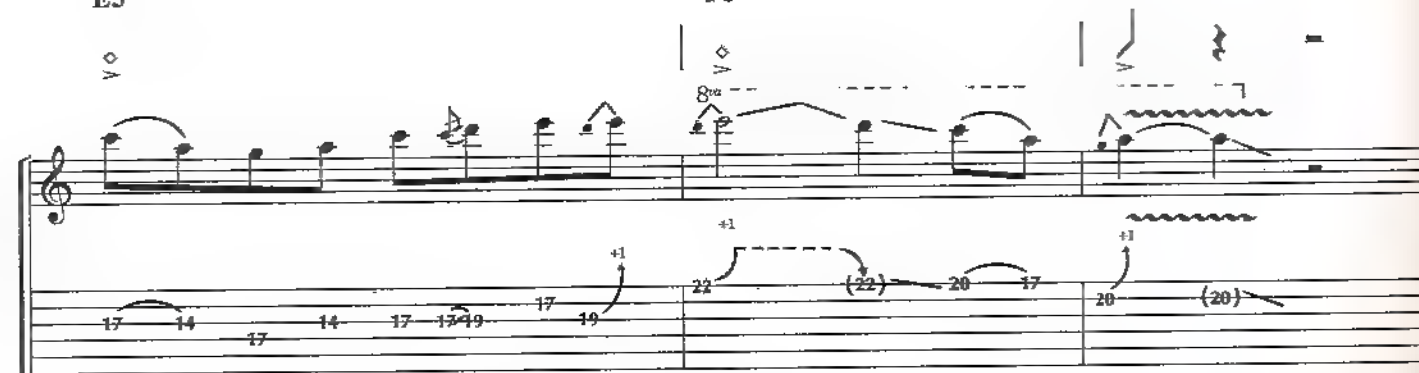
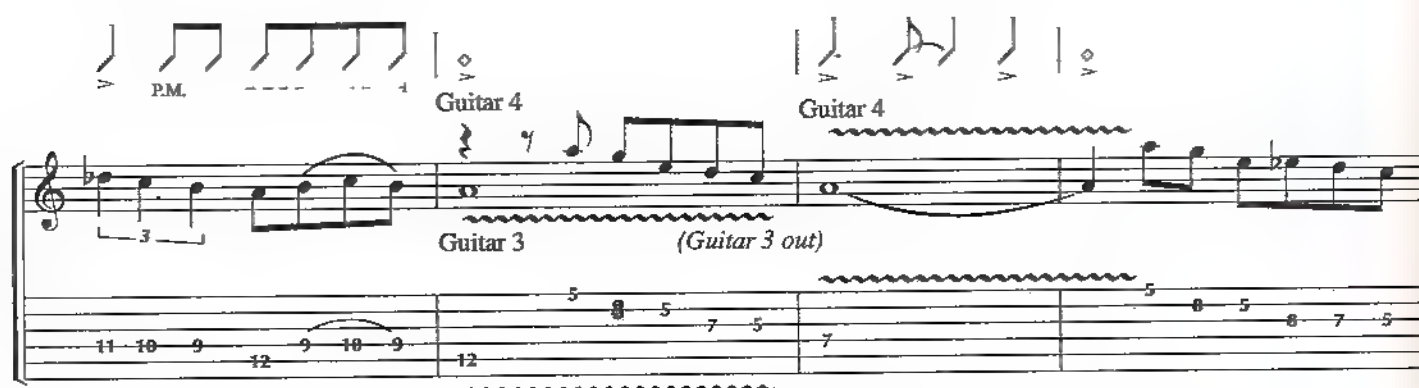
*PM. ---

E5 E

*PM. ---

Rake +1

*Palm mute low note. Allow upper voices to ring

*loco*

Additional Lyrics

Verse 2: A snake you were when we met.
I loved you anyway.
Pulling out your poisoned fangs.
The venom never goes away.

Verse 3: Serpent swims free in my blood.
Dragons sleeping in my veins.
Jackyl speaking with tongue.
Roach egg laying in my brain. (To Bridge)

LUCRETIA

By
DAVE MUSTAINE and DAVE ELLEFSON

Moderately ♩ = 99

Play 4 times

Guitar 2 F#5

E5 F#5

*E5

F#5

With Rhythm Fill 1 (1st time*)

Guitar 1

f (Slight P.M. throughout)

T
A
B

* 4th time play E5 VII

No Chord

Guitars 1&2

Verses 1&2 :

F#5

N.C.

F#5

B5

G5

1. Sit-ting up late at night, I tip - toe through the dark - ness.

2. See additional lyrics

Rhythm figure 1

P.M. --- 4

P.M. --- 4

P.M. --- 4

P.M. --- 4

P.M.

Rhythm fill 1

Guitar 2

*2nd time Guitar 2 same as Guitar 1

F#5 **N.C.** **F#5** **N.C.** **G5**

Cold as hell. Black as spades. A - ware of my im - med-i - ate sur-round - ing.

(end Rhythm figure 1)

P.M. --- 1 P.M. --- 1 P.M. --- 1 P.M. --- 1

4 3 2 4 3 2 4 2 0 2 4 2 0 2 0 5

The musical score for "The Fox and the Geese" is presented in two systems. The first system shows the vocal melody and guitar accompaniment for the first two measures. The second system shows the continuation of the melody and accompaniment for the next two measures. The guitar part includes a bass line and a treble line with various techniques like palm muting (P.M.) and double stops.

System 1:

- Chords:** F#5, N.C., F#5, B5, G5
- Vocal Melody:** In my place, well, I escape... Up in - to my hide out.
- Guitar Treble:** Melody line with eighth and quarter notes.
- Guitar Bass:** Accompanying line with eighth and quarter notes.

System 2:

- Chords:** P.M., P.M., P.M., P.M.
- Vocal Melody:** Continuation of the melody.
- Guitar Treble:** Melody line with eighth and quarter notes.
- Guitar Bass:** Accompanying line with eighth and quarter notes.

F#5 N.C. F#5 N.C. G5

Hid-ing from_ ev-'ry - one_ My friends all say, "Dave, you're men tal an - y way." (Hey!)

(end Rhythm figure 1)

P.M. - - - 4 P.M. - - - 4 P.M. 4 P.M. - - - - - 4

4 3 2 4 3 2 4 4 2 0 2 4 2 0 2 0 3

[illegible]

F#5 N.C. F#5 N.C. G5

Dirt grits be-neath my feet. The stair creaks; I pre-car-i-ous-ly sneak. Yeah!

(end Rhythm figure 1)

P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4

Play 3 times

E5 F#5 E5 F#5 E5 G5 E5 F#5 F#7 D.C. al Fine

P.M. - 4 P.M. - 4

N.C. G#7 N.C.

(Slight P.M. throughout)

A6 B13 N.C.

F#m7 F5 E7 E5 E#5

Guitar 3

Guitar 2

P.M. P.M.

D7 A5 Bm7 C#5 G5

PM

F#m7 F5 E7 E5 Eb5

PM

D7 A5 Bm7 C#5 G5

Sweep picked

PM

F#m7

F5

E7

E♭5 E5

8va

+1/2

16

+1/2

16

16

14

16

+1/2

16

16

16

+1

19

P.M.

P.M.

2

4

4

2

4

2

4

2

4

2

4

2

4

2

2

1

0

2

2

0

2

2

0

0

0

0

0

0

9

8

7

6

D5

A5

Bm7

C#5

G5

8va

loco

+1

17

19

19

19

17

19

+1 1/2

(19)

(19)

17

19

17

17

19

16

+1/2

(16)

14

16

17

15

16

14

17

14

+1

17

16

14

16

P.M.

P.M.

5

7

5

7

5

7

5

7

5

7

5

0

2

4

4

2

4

2

4

2

4

6

6

4

3

3

F#m7

F5

E7

E5 E♭5

8va

loco

+1

16

14

17

+1

14

17

14

17

14

17

16

14

16

14

19

17

14

17

14

17

14

17

14

17

14

17

16

14

16

16

14

14

16

P.M.

P.M.

2

4

4

2

4

2

4

2

4

2

4

2

2

1

0

2

2

0

2

0

2

0

0

0

0

0

0

9

8

7

6

**Point bar backwards and bounce right hand in specified rhythm.*

With Rhythm fill 1

Fill 1 (8^{me})

Steady gliss. (Guitar 3 out)

The image shows a musical score for guitar, divided into two systems. The first system includes a treble clef staff with a key signature of two sharps (F# and C#), a bass clef staff with a key signature of one sharp (F#), and a guitar-specific staff with fret numbers and techniques like 'P.M.' (Palm Mute) and 'P.M. - - - - -'. The second system continues the piece with similar notation. The score is divided into sections labeled F#5, N.C., F#5, B5, and G5.

[illegible]

The musical score consists of three systems. The first system has a treble staff with notes and fingerings (6, 3) and a bass staff with corresponding notes and fingerings. Above the treble staff are markings: F#5, N.C., F#5, N.C., A.H. (15 mg), and G5. Below the treble staff is the instruction "Vibrato with bar". The second system continues the melody and accompaniment. The third system shows further musical notation, including "P.M." markings and a final "(end Rhythm figure 1)" label.

(end Rhythm figure 1)

Musical score for "The Rose Tree" in G major (one sharp). The score is divided into two systems, each with a vocal line and a guitar line. The first system is labeled with "F#5" and "N.C." (No Chords) above the vocal line. The second system is also labeled with "F#5" and "N.C." above the vocal line. The guitar line includes fingerings (e.g., 15-12-14-15, 13-16-13-15-16, 14-17, 13-16-13-15-16, 14-17-14-16-17, 15-18, 14-17-14-16-17, 15-18-15-17-18, 17-20, 15-18-15-17-18, 17-20-17-19-20, 19-22) and a "PM" (Palm Mute) instruction. The tempo is marked "Allegretto".

F#5 ^{8va} N.C. F#5 N.C. G5
 Pick slide

(end Rhythm figure 1)
 P.M. P.M. P.M. P.M.

Play 3 times
 E5 F#5 E5 F#5 E5 G5 E5 F#5 N.C. F#5 N.C.
 Guitars 1 & 2
 Pick slide

Play 3 times
 E5 F#5 B5 B#5 E5 F#5 C#5 D5 E5 N.C. N.C. G5 F#5 Fine
 P.M. P.M.

Additional Lyrics

Verse 2

Hypnosis guides my hand.
 I slipslide through the walkways.
 Sit in granny's rocking chair.
 Memories are whirling by. Yeah!
 Reminisce in the attic.
 Lucretia waits impatiently.
 Cobwebs make me squint.
 The cobra so eloquently glints.
 Moonbeams surge through the sky.
 The crystal ball's energized.
 Surely, that like the cat waiting,
 Lucretia rocks away. Yeah!

TORNADO OF SOULS

By
DAVE MUSTAINE and DAVE ELLEFSON

Fast Rock ♩ = 196

B5 No Chord
Guitar I Harm.

N.C.
Harm.

D5

C5

N.C.

B5

F#5

G5

E5

F#5

G5

N.C.

B5

Verses 1&2:

F#5

G5

E5

F#5

G5

N.C. B5

F#5

G5

This morn-ing I made the call. The one that ends.

See additional lyrics

This morn-ing I made the call. The one that ends.

E5

F#5

G5 N.C. B5

F#5

G5

E5

F#5

G5 N.C. B5

it all. Hang-ing up, I want - ed to cry.

it all. Hang-ing up, I want - ed to cry.

F#5 G5 E5 F#5 G5 N.C. A5

E5

F5

But, dam-mit, this well's__ gone dry.__ Not for the mon-

PM. PM.

N.C.

A5

C5

A5

E5

F5

N.C.

A5

C5

ey,__ not for the pain,__

PM. PM. PM.

F#5 G5 E5 F#5 G5 N.C. B5

F#5

G5

not for the pow er,__ just no more games

PM. PM.

Chorus:

E5

F#5

G5 N.C. B5

B5

F#5

G5

N.C.

E5

But, now I'm safe__ in the eye__

Rhy. fig. 2

PM.

*Strike chord here when playing as Rhy. fig. 2.

N.C.

D5

B5

F#5

G5

— of the tor - na - do. I can't re - place.

N.C.

E5

N.C.

D5

— the lies, that let a thou - sand days go.

B5

F#5

G5

N.C.

E5

N.C.

No more liv - ing trapped in - side. In her way, I'll sure -

D5

B5

F#5

G5

N.C.

E5

ly die. In the eye of the tor - na -

N.C. B5 1. F#5 G5

— do. — Blow me a - way. —

Fingering: 3 3 2 4 6 4 0 4 7 9 10 7 8 7 10 7

E5 F#5 G5 N.C. B5 F#5 G5 E5 F#5 G5 N.C. B5

Fingering: 8 7 9 9 7 9 7 7 9 10 7 8 7 10 7 8 9 7 9 7 4 4 2

2. Bridge: F#5 G5 B5 F#5 G5

— (Who's) to say — what's for me to say? —

Fingering: 4 5 2 3 4 5 4 5

D5 B5 F#5 G5

(Who's) to say — what's for me —

Fingering: 2 4 5 2 4 5

B5

F#5

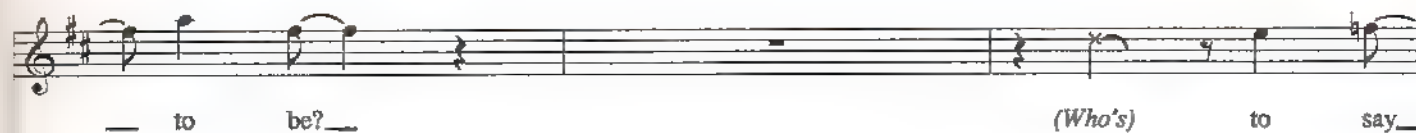
G5

D5

A5

E5

F5



A5

E5

F5

C5

B5



F#5

G5

B5

F#5

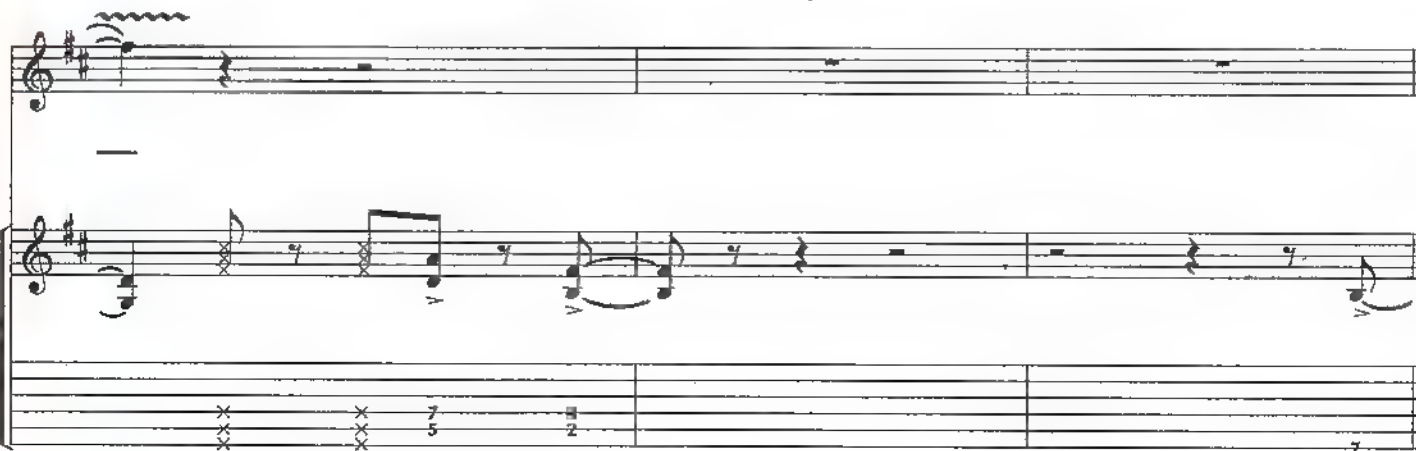
G5



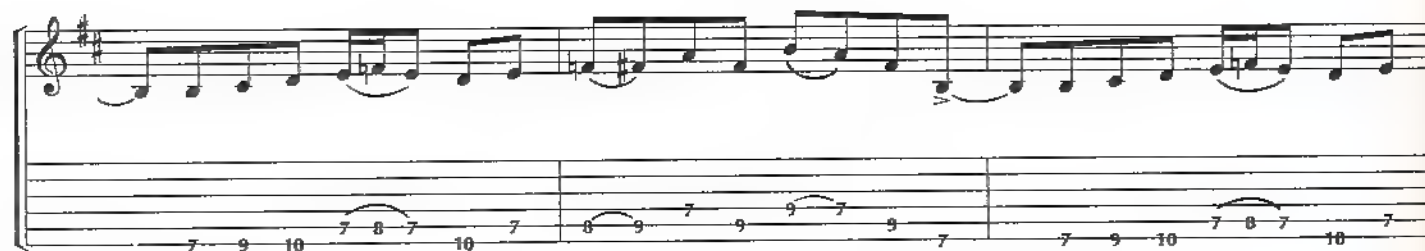
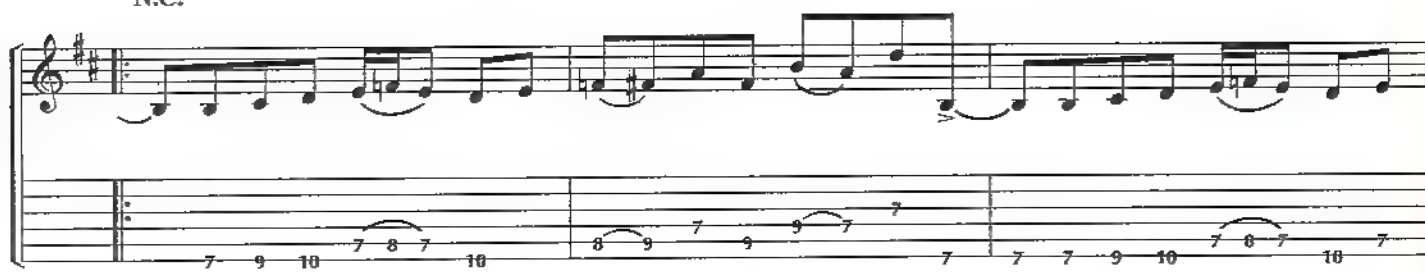
D5

B5

N.C.



N.C.



N.C.



en chance_ for me. _____ My fut - ure looks_ so bright_

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "en chance_ for me. _____ My fut - ure looks_ so bright_". The guitar line is in treble clef and contains a series of fret numbers: 8, 9, 7, 9, 9, 7, 9, 7, 7, 9, 10, 7, 8, 7, 10, 7, 8, 9, 7, 9, 9, 7, 7.

I think _____ I've seen _____ the light_

The second system of the musical score. The vocal line continues with the lyrics "I think _____ I've seen _____ the light_". The guitar line continues with fret numbers: 7, 9, 10, 7, 0, 7, 10, 7, 0, 9, 7, 9, 9, 7, 9, 7.

Play 3 times

(Sing 1st time only)

The third system of the musical score. The vocal line is marked "(Sing 1st time only)". The guitar line continues with fret numbers: 7, 5, 7, 7, 5, 5, 7, 7, 7, 7, 5, 7, 7.

Guitar 2

Guitar 1

The fourth system of the musical score. It introduces two guitar parts. "Guitar 2" is in treble clef and contains the lyrics "Guitar 2". "Guitar 1" is in treble clef and contains the lyrics "Guitar 1". The guitar lines continue with fret numbers: 7, 5, 7, 7, 5, 5, 7, 7, 7, 7, 4, 7, 5, 7, 5.

(2) 1.2.3. 4. B5

(Guitar 1 continued in slashes)

B5

Guitar 1

G5

*P.M.

*P.M.

Guitar Solo

Guitar 2

*Root only

E5

F#5

*P.M.

Vibrate with bar

A5

A#5

B5

*P.M.

*P.M.

*P.M.

G5

E5

Diagram 1: Musical notation for G5 and E5. The top staff shows a sequence of notes with a dashed line indicating a continuation. The bottom staff shows a sequence of notes with a dashed line indicating a continuation. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bottom staff includes a sequence of notes with a dashed line indicating a continuation.

F#5

A5

Diagram 2: Musical notation for F#5 and A5. The top staff shows a sequence of notes with a dashed line indicating a continuation. The bottom staff shows a sequence of notes with a dashed line indicating a continuation. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bottom staff includes a sequence of notes with a dashed line indicating a continuation.

A#5

B5

G5

Diagram 3: Musical notation for A#5, B5, and G5. The top staff shows a sequence of notes with a dashed line indicating a continuation. The bottom staff shows a sequence of notes with a dashed line indicating a continuation. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bottom staff includes a sequence of notes with a dashed line indicating a continuation.

E5

Diagram 4: Musical notation for E5. The top staff shows a sequence of notes with a dashed line indicating a continuation. The bottom staff shows a sequence of notes with a dashed line indicating a continuation. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bottom staff includes a sequence of notes with a dashed line indicating a continuation.

F#5

A5

A#5

B5

Diagrammatic notation for F#5, A5, A#5, and B5, including *PM. and loco markings.

Staff notation for the first system, including *loco*, *Vibrate with bar*, and *Trem. picked* markings.

Fretboard diagrams for the first system, showing fret numbers 12, 13, 14, 9, 11, 11, 12, 15, 7, 3, 6, 7.

G5

Diagrammatic notation for G5, including *PM. markings.

Staff notation for the second system, including *Vibrate* markings.

Fretboard diagrams for the second system, showing fret numbers 9, 9, 9, 7, 9, 9, 7, 7.

E5

F#5

Diagrammatic notation for E5 and F#5, including *PM. markings.

Staff notation for the third system, including *Vibrate* markings.

Fretboard diagrams for the third system, showing fret numbers 9, 7, 9, 9, 7, 9, 9, 7, 9, 7, 9.

A5

A#5

B5

Diagrammatic notation for A5, A#5, and B5, including *PM. markings.

Staff notation for the fourth system, including *Vibrate* markings.

Fretboard diagrams for the fourth system, showing fret numbers 8, 11, 9, 8, 11, 14, 11, 12, 14, 11, 14, 12, 11, 14, 14, 14, 19, 14, 10, 12, 10, 14, 12, 14.

G5

Diagram showing a guitar fretboard with a dashed line indicating a barre at the 10th fret. The notation includes a treble clef, a key signature of one sharp (F#), and a series of eighth notes with slurs. The fret numbers are: 10, 12, 14, 10, 14, 10, 12, 14, 10, 14, 10, 12, 15, 10, 12, 14, 10, 12, 15, 10, 12, 14, 10, 12.

E5

Diagram showing a guitar fretboard with a dashed line indicating a barre at the 10th fret. The notation includes a treble clef, a key signature of one sharp (F#), and a series of eighth notes with slurs. The fret numbers are: 15, 10, 12, 10, 15, 10, 15, 10, 12, 10, 15, 10, 15, 10, 12, 10, 17, 10, 12, 10, 15, 10, 12, 10, 17, 10, 12, 10, 15, 10, 12, 10.

F#5

Diagram showing a guitar fretboard with a dashed line indicating a barre at the 10th fret. The notation includes a treble clef, a key signature of one sharp (F#), and a series of eighth notes with slurs. The fret numbers are: 16, 10, 12, 10, 16, 10, 16, 10, 12, 10, 16, 10, 16, 10, 12, 10, 17, 10, 12, 10, 16, 10, 12, 10, 17, 10, 12, 10, 16, 10, 12, 10.

A5

A#5

B5

Diagram showing a guitar fretboard with a dashed line indicating a barre at the 10th fret. The notation includes a treble clef, a key signature of one sharp (F#), and a series of eighth notes with slurs. The fret numbers are: 10, 14, 14, 10, 14, 10, 14, 14, 10, 14, 10, 14, 14, 17, 12, 14, 12, 17, 12, 17, 12, 14, 12, 17, 12, 12, 12, 17.

8va

*P.M.

3

17 (17) 17 19 19 17 19 18 16 10 15 19 15 17 14 17 21 17 19 17 19 24 19 19 22 22 19 22 17 15 19 14 15

E5

F#5

8va

loco

5 5 3

12 17 12 10 15 10 9 14 9 12 12 14 14 14 12 12 14 12 9 12 9 11 12 11 9 11 9 7 12 7 7 10 7 10 (10)

A5

A#5

B5

*P.M.

3 3

(Continue in Fill 1)

9 10 12 x 9 7 9 10 7 7 8 9 7 12 11 11 12 11 12 13 14 16 15 14 15 16 15 14 15 16 15 16

With Fill 1

Verse 3:

G/B

B5

A5/B

B5

G

G5

Can't say

what's

on my

mind.

Guitar 1

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

Fill 1

Guitar 2

(16) (16)

G A5/G B5 B5/E F#5/B5 B5/E A5/E B5 B5/F#

Can't do what I real - ly feel.

P.M. P.M. P.M. P.M.

F#5 B5/A N.C. B5 G/B

In this

P.M. P.M. P.M.

B5 A5/B B5 G G5 G A5/G B5 B5/E

bed I made for me.

P.M. P.M. P.M. P.M.

F#5/B5 B5/E A5/E B5 B5/F# F#5 B5/A N.C.

That's where I'll sleep I real - ly feel.

P.M. P.M. P.M. P.M.

With Rhythm Fill 2

Rhythm Fill 1

Guitar 1

Guitar 2

Guitar 2

Guitar 1

1.2.3 4.

Verse 4:

Well, I warn you of — the fate. — Prov-en true —

Guitar 1

— too late. — Your tongue twist — per - verse. —

Come drink now of — this curse. — And now I fill —

— your brain. — I spin you 'round — a — gain. —

My son fills your head. As I tuck you in.

The musical score is written for a single melodic line on a treble clef staff in the key of D major (indicated by two sharps). The melody is simple and gentle, with a tempo of 120 beats per minute. The lyrics are written below the staff, with the words "My son fills your head." and "As I tuck you in." The melody is composed of eighth and quarter notes, with a final half note. The accompaniment is a simple bass line on a single staff, consisting of eighth and quarter notes, providing a steady harmonic foundation for the melody.

[illegible]

You won't for- get — my lips. — You'll feel my cold. —

B5

breath. — It's — the kiss — of death. —

The first system contains a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "breath. — It's — the kiss — of death. —". Below the vocal line is a guitar line in treble clef, also in the key of F#. The guitar line consists of a series of eighth and sixteenth notes, with some chords indicated by 'x' marks. Below the guitar line is a bass line in bass clef, showing fingerings for the left hand.

Guitars 1 and 2 F#5 G5 A5 E5 F#5 G5

The second system continues the musical notation. The vocal line is present. The guitar line is labeled "Guitars 1 and 2" and includes chord markings: F#5, G5, A5, E5, F#5, and G5. The bass line continues with fingerings.

A5 B5 F#5 G5 A5 D5

The third system continues the musical notation. The guitar line includes chord markings: A5, B5, F#5, G5, A5, and D5. The bass line continues with fingerings.

C5 N.C. B5

The fourth system continues the musical notation. The guitar line includes chord markings: C5, N.C. (Natural Chord), and B5. The bass line continues with fingerings.

Additional Lyrics

Verse 2: You'll grow to loath my name.
 You'll hate me just the same.
 You won't need your breath.
 And soon you'll meet your death.
 Not from the years, not from the use.
 Not from the tears, just self-abuse.
 (To Chorus)

DAWN PATROL

By
DAVE MUSTAINE and DAVE ELLEFSON

Slow Rock ♩ = 72

(Bass arr. for Guitar)

No Chord

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a single measure with a whole rest. The middle staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a single measure with a whole rest. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a single measure with a whole rest. The system is divided into two measures by a double bar line.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a single measure with a whole rest. The middle staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a single measure with a whole rest. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a single measure with a whole rest. The system is divided into two measures by a double bar line.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a single measure with a whole rest. The middle staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a single measure with a whole rest. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a single measure with a whole rest. The system is divided into two measures by a double bar line.

Verse 1:

Therm al count - is ris ing — in per - pet - u - al — writh - ing. — The pri-

or dial - ooze — and the san - i - ty they lose. — A -

Verse 2:

wak ened in the morn - ing to more air pol - lu tion warn - ings. Still —

we sleep - walk off to work while our n - n - n - ner - vous — sys - tems

jerk.

Pre -

Verse 3:

tend-ing not to no - tice how hist 'ry had — fore - bode us. With the

green - house in ef - fect our en - vir - on - ment — was wrecked. —

Verse 4:

Now, I can on - ly laugh - as I read our ep - i - taph, - we

end our lives as moles - in the dark of the dawn pat - rol.

RUST IN PEACE...POLARIS

By
DAVE MUSTAINE

Up tempo Rock ♩ = 152

No Chord
Guitar 1

8

Guitar 1

(Drums)

P.M. ---|

P.M. ---|

T
A
B

2 2 4 4 3 3 2 2 4 4 3

C5 F#5 N.C. B5 C5 F#5 N.C. B5 N.C.

1.3.
C5

P.M. - 1 P.M. - 1

Faster ♩ = 168 *Half-time feel*
B5
Guitar 1:
Guitar 2:

2. C5
4. C5
17 15 17 16

(End half-time feel)

F5 F#5 A5 B5

15ma A.H. 8va loco

(16) 17 20 17 20 (20) 17 18 17 19 (19)

Verse 1: (Intro section)

C5 N.C. A5 B5

Trem - ble you weak - lings. — Cow - er in fear. — I —

P.M.

C5 N.C. F#5 A5 B5

— am — your ru - ler — land, — sea, and air. Im -

P.M.

C5 N.C. A5 B5

mense in my — girth, — e - rect I stand tall. I'm

P.M.

C5 N.C. F#5 A5 B5

a nu - cle - ar mur - der - er. I am Po - lar - is.

P.M.

C5 N.C. A5 B5

1. Read - y to pounce — at the touch of a bot - ton. —
 2, 3. See additional lyrics.

P.M. - - - - -

C5 N.C. F#5 A5 B5

My sy - stem's locked in — on mil - i - tar - y glu - tons. —

P.M. - - - - -

C5 N.C. A5 B5

I rule on land, air, and sea.

P.M. - - - - -

C5 N.C. F#5 A5 B5

I pass judge - ment — on hu - man - i - ty. —

P.M. - - - - -

C5

N.C.

A5

B5



Guitar 1:



Guitar 2:



C5

N.C.

A5

B5



C5

N.C.

A5

B5

Sa - tan rears his ug - ly head... —

C5

N.C.

A5

B5

to spit in the wind. —

Pre-Chorus:

F#5 **E5** **F#5**

I spread dis - ease like a dog

G5 **A5**

Dis - charge my pay - load a

F#5 **E5** **F#5**

mile high Rot - ten egg air of death

G5 **A5**

As - sault your nos - trils

F#5 **E5** **F#5**

I spread dis - ease — like a dog. —

G5 **A5**

Dis - charge my pay - load — a

F#5 **E5** **F#5**

mile high. — Rot - ten egg — air — of death. —

G5 **D5** **C#5** **E5**

As - sault your nos - trils. —

Chorus:
N.C.

C5 G5 B♭5

Launch the — Po —

N.C.

C5 G5 B♭5

lar — is. The end does — n't

N.C.

C5 G5 B♭5

scare us. When will — this

N.C.

C5 G5 B♭5

cease? The war — heads — will

1.2. B5 F#5 E5 F#5 A5 B5

all rust in peace!

3. B5 F#5 E5 F#5 Very fast ♩ = 300 approx. 5 sec. F#5 N.C. F#5 G5

all rust in peace!

(Cymbal fade in)

* P.M.

F#5 N.C. F#5 N.C. F#5 G5 F#5 N.C. F#5 G5 F#5 N.C. F#5 N.C. C5

* Slight P.M.

* P.M.

F#5 N.C. F#5 G5 F#5 N.C. F#5 N.C. F#5 G5 F#5 N.C. F#5 G5 F#5 C5

P.M.

F#5 N.C. F#5 G5 F#5 N.C. F#5 N.C. F#5 G5
 E - rad i - ca - tion of...

* P.M.
 * Slight P.M.

F#5 N.C. F#5 G5 F#5 N.C. F#5 N.C. C5 F#5 N.C. F#5 G5
 Earth's pop - u - la - tion loves... Po -

* P.M. P.M.

F#5 N.C. F#5 N.C. F#5 G5 F#5 N.C. F#5 G5 F#5 C5
 lar - is.

Fill 1 (2nd time)

N.C. G5 N.C. F#5 N.C. G5 N.C. F#5 N.C. G5 N.C. F#5
 Guitar Solo
 Guitar 2

17 14 17 14 17 14 17 14 17 14 17 14 13

Guitar 1
 P.M. P.M. P.M.

N.C. G5 N.C. F#5 N.C. G5 N.C. F#5 N.C. G5 N.C. F#5

8^{va}

P.M.

Interlude:
Guitar 1
N.C.
With Fill 2 (1st time)
loco

Rake +1 (Cont. in Fill 1)

P.M.

Fill 2
Guitar 2
(8^{me})

[illegible]

G5

F#5

N.C.

G5

F#5

N.C.

G5

F#5

N.C.

G5

F#5

Play 4 times

N.C.

G5

F#5

N.C.

G5

F#5

N.C.

G5

F#5

First system of musical notation. Treble staff: N.C. G5 F#5 N.C. G5 F#5. Bass staff: P.M. (first measure), P.M. (second measure). Fret numbers: 2 2 2 5 0 4 2 | 2 2 2 5 0 4 2.

Play 4 times

N.C.

G5

F#5

N.C.

G5

F#5

Second system of musical notation. Treble staff: N.C. G5 F#5 N.C. G5 F#5. Bass staff: P.M. (first measure), P.M. (second measure). Fret numbers: 2 2 2 5 0 4 2 | 2 2 2 5 0 4 2. A repeat sign is present after the first measure of the second staff.

F#5

N.C.

F#5

G5

F#5

N.C.

F#5

N.C.

F#5

G5

Third system of musical notation. Treble staff: F#5 N.C. F#5 G5 F#5 N.C. F#5 N.C. F#5 G5. Bass staff: * P.M. (first measure), * Slight P.M. (second measure). Lyrics: E - rad - i - ca - tion of... —. Fret numbers: 4 4 0 4 5 4 0 0 2 0 4 3 | 4 0 0 2 0 4 3.

F#5

N.C.

F#5

G5

F#5

N.C.

F#5

N.C.

C5

Fourth system of musical notation. Treble staff: F#5 N.C. F#5 G5 F#5 N.C. F#5 N.C. C5. Bass staff: * P.M. (first measure). Lyrics: Earth's pop - u - la - tion loves... —. Fret numbers: 4 4 0 4 5 4 0 0 2 0 4 3 | 4 0 0 2 0 4 3.

F#5 N.C. F#5 G5 F#5 N.C. F#5 N.C. F#5 G5

Po - lar - is.

P.M.

F#5 N.C. F#5 G5 1. F#5 C5 2. F#5

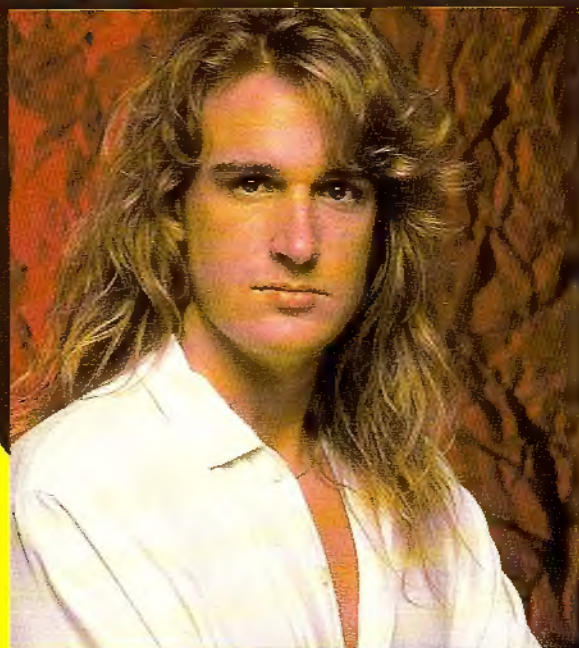
Additional Lyrics

Verse 2: Bomb shelters filled to the brim.
 Survival - such a silly whim.
 World leaders sell missiles cheap.
 Your stomach turns; your flesh cramps.
 I rule on land, air, and sea.
 I pass judgement on humanity.
 Winds blow from the bowels of hell.
 Will we give warning? Only time will tell.
To Pre-Chorus:

Verse 3: High Priests of holocaust, fire from the sea.
 Nuclear winter spreading the disease.
 The days of final conflict...
 All pay the price.
 The third world war...
 Rapes peace, takes life.
 Back to the start, talk of the part.
 When the earth was cold as ice.
 Total dismay as the sun passed away.
 And the days where black as night.
To Pre-Chorus

HOLY WARS...THE PUNISHMENT DUE
HANGAR 18
TAKE NO PRISONERS

FIVE MAGICS
POISON WAS THE CURE
LUCRETIA



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DAWN PATROL
RUST IN PEACE...POLARIS



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